



# CULTURE HISTORY IN THE CHANSON DE GESTE - AYMERI DE NARBONNE

WILSON DRANE CRABB





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Wilson Drane Crabb

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LTURE HISTORY IN THE CHANSON DE  
GESTE—AYMERI DE NARBONNE

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DISSERTATION SUBMITTED TO THE FACULTIES OF THE GRADUATE  
SCHOOLS OF ARTS, LITERATURE, AND SCIENCE, IN CANDIDACY  
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF ROMANCE LANGUAGES AND LITERATURES

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BY

WILSON DRANE CRABB

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CHICAGO

The University of Chicago Press

1898

MY FATHER AND MOTHER

MR. AND MRS. E. D. CRABB

SMITHFIELD, KENTUCKY

THIS MONOGRAPH IS AFFECTIONATELY  
DEDICATED



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## MAN AND HUMAN LIFE

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## INTRODUCTION.

THE method pursued in this study is practically the same as Romance scholars<sup>1</sup> in Germany have used with gratifying success; while in France, through the enthu-

Plea for  
the Work

siastic labors of Léon Gautier, Gaston Paris, Paul Meyer, Louis Demaison, and their collaborators, supplemented by the untiring efforts of the "Société des Anciens Textes Français," many valuable specimens of old French have been made available to the student, however remote from the great libraries of Europe he may be. While there is, then, abundant precedent for this kind of work among European scholars—Germans in particular—yet, so far as I know, no American scholar of Romance has brought out any *inductive* study of the *Chansons de Geste*, or of any one of them. It seems to me that such work is of real value, for it throws light upon the civilization of the times, giving information about the manners and customs, their domestic relation, manner of waging war, etc., which information must be of the keenest interest, not only to the Romance scholar, but to all who are in any way concerned about the culture of the Middle Ages. Today scholars are looking with unusual interest toward the *origins* of the language, and an effort has been made to present such a thorough study of this *chanson* that its contents may be clearer and better known than ever before; and it is hoped that this may form *one* of a series of such studies, upon which a *new history* of the Middle Ages may be based.

If the historian could have placed at his disposal the *contents* of our *Chansons de Geste*, who can tell what the result, from that standpoint, would be? With the belief of the importance of such work and the desire to contribute to it, even in a small way, this effort is now submitted to the public.

<sup>1</sup> Cf. Supplementary Bibliography.

I am frank to confess that, while this method of study has been fascinating, it has been attended with many difficulties.

That I have succeeded in removing all of them can scarcely be hoped ; nor, in dealing with so many problems, can I expect that the meaning, classification, arrangement, etc., will be acceptable to all. The difficulty of classification is obvious, for with the many subtle shadings one is often perplexed. I can only say that, weighing everything as impartially as possible, I have then adopted the one which seemed to bring out more fully the meaning in that particular case. But the above mentioned difficulties are not all. There is always danger in applying the analytical method to literary things. We are apt to become so engrossed in the process of dissection that the living spark—the very essence—escapes us. While this is perfectly true, yet it is equally true that only by such a process can the inmost parts be laid bare ; nor until it has been done can we be removed from doubt and uncertainty as to *real* and not *supposed* contents.

There are two main divisions : examples from the field of nature, and from the field of human life. Some of the subdivisions of Nature are : (1) Aspects of the Sky, the Elements, Time, Seasons, etc. ; (2) Aspects of the Water, the Sea, etc. ; (3) Aspects of the Earth, Inorganic Nature, etc. ; (4) the Vegetable World ; (5) the Animal World, etc. Under Man and Human Life there are : (1) Music and Musical Instruments ; (2) Medicine ; (3) Building Roads ; (4) Palaces ; (5) Occupations, Trades, etc. ; (6) Use of Vessels, Commerce ; (7) Trappings for Horses ; (8) Construction of Houses ; (9) Customs of the Calendar ; (10) Domestic and Social Life, including Furniture, Hospitality, Personal Description, Manner of Dress, Courtship as illustrated by the Suitors of Hermengarde, Marriage, Births, Food and Cooking, the Family and Friendship Ties, Salutation, Dowry, Caring for the Dead, Amusements ; (11) Body and its Parts ; (12) Subjective Life : Influence of the Bible, Expressions of Sorrow,

Joy, and Anger; (13) Customs of War; (14) Riches; (15) Provisions; (16) Epithets of Address; (17) Color; (18) Marvelous, Mythological, etc.; (19) Traitors and Treason; (20) Feudalism; (21) Geography, etc.

I have used entirely the text as given by M. Louis Demaison, in the publications of the Société des Anciens Textes

Français—*Aymeri de Narbonne*. I have also

**The Text** drawn freely upon his work, in both volumes, and, while specific credit has usually been given, I am happy to thus make my acknowledgment here.

A general summary has been added, in which I have

**General** aimed to give the salient points of the topics,  
**Summary** as drawn from the poem itself. This is in the nature of a repetition, but the convenience of it seems to render it justifiable.





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<sup>1</sup> I am indebted to all of these works for suggestions, methods, etc. While none are followed absolutely, yet I have drawn freely from them, as seemed to suit my purposes.

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## OUTLINE OF AYMERI DE NARBONNE.<sup>1</sup>

THE author, in a kind of prologue, commends his work, saying it is very edifying, and eulogizes to a very high degree the hero of the story, Aymeri de Narbonne. He also says that the object is to glorify God and chivalry. Then he gives a brief sketch of the war in Spain, after which the real story begins, which is as follows :

It will be remembered that on August 15, 778, as Charlemagne was returning from Spain, a terrible disaster occurred at Roncevaux,<sup>2</sup> a small pass in the Pyrenee mountains. The main army, under the emperor himself, had passed in safety, but the rearguard, under command of Roland, was attacked by thousands and literally cut to pieces. This misfortune was due, in part at least, to the treachery of the great traitor, Ganelon, who desired the destruction of Roland. It is just then, after this attack, that the story begins.

Charlemagne, riding with his companions, is filled with sadness and almost overcome by the loss of so many of his brave men. His army, too, as may well be imagined, feels the depressing influence, and, as it trudges along, a sadder picture could scarcely be presented. Suddenly a lovely scene attracts the eye of Charlemagne. In descending a hill he sees a beautiful city before him, which to him and his weary host appears grand. This city is large and well fortified, being defended by more than twenty towers and twenty thousand men. In its center a beautiful palace arises, and upon the summit is a carbuncle which is so bright that it affords light for the inhabitants at night, and can also be seen at a distance of four leagues. Upon one side this city is washed

<sup>1</sup> Cf. the outlines by (1) Louis Demaison, *Aymeri de Narbonne*, Vol. I, pp. 7-24; (2) Paulin Paris, *Trouvères*.—*Chansons de Geste*, pp. 204-13; (3) L. Gautier, *Épopées Françaises*, Vol. IV, pp. 231-71.

<sup>2</sup> Historically the affair at Roncevaux was unimportant.



by the sea, upon whose bosom float the rafts, bearing the commerce ; upon the other the river Aude winds its way.

Charlemagne is enraptured, and, calling Naime de Bavière, his faithful counselor, he asks him what city it is, saying that the possessors of it have much cause for pride, since it has not an equal in the world. Indeed, so impressed is he that he declares he will conquer the city before he returns to France. Naime tells him that it is Narbonne, well fortified, held by four kings, defended by twenty thousand well-armed Turks ; and at the same time he depicts the sorrowful condition of the French army, saying that to such a desperate condition has it come that three of it are not equal to one woman. In spite of this advice, Charlemagne persists in his determination to capture the city, and so offers it in turn to his most distinguished barons. First of these is Naime, who declines the offer. Then he turns to Dreux de Montdibier, who replies that he has not the war horses necessary, and, moreover, that he has been constantly in the service, and wishes rest. Richard de Normandie is Charlemagne's third choice, but he answers that he is worn out from fatigue, and cares more to be back in Normandy (his own country) than to have Narbonne.

Charlemagne is much grieved when he finds these three distinguished men will not take Narbonne, but he is still resolute and now offers it to Hoel de Cotentin, who gives excuse that for his services a city defended by twenty thousand armed Turks is poor reward. Next he calls Girart de Roussillon, Eudes de Bourgogne, Ogier le Danois, Salomon, and Gondebuef l'Allemand. By this time, despairing, he again appeals fruitlessly to Naime ; then to Anseis de Carthage, to Doon de Vaucler, and to Girart de Vienne.

When Charlemagne finds himself thus deserted by his nobles, he gives way completely to his grief, and loudly laments and deplores the death of Roland, declaring if that hero were living a leader would not be wanting. Finally he offers Narbonne to Hernaut de Beaulande, who is so enfeebled by age that he cannot be of service ; upon which the emperor from loud lamenting turns to anger at thus being deserted,

and in his rage tells them all to return home, and that he himself will take Narbonne and defend it. He further administers a rebuke by telling them that if, when they are in sweet France, anyone should ask them, "Where is Charles, the king?" they shall reply that he is engaged with the siege of Narbonne.

The old warrior, Hernaut de Beaulande, is deeply moved by the chagrin of the emperor, and tells him that, while he himself is too old to accept such a task, he has a son who quite recently has been knighted, and who by his bravery and courage can take Narbonne and defend it against the pagans. The king is much pleased to hear this and wishes to see the young man; so the father is not slow to summon his son. This son, described as simple and gentle toward his friends, but terrible toward his enemies, is beautiful in body and soul.

Aymeri—for such is the young man's name—advances boldly before the emperor and desires that Narbonne, which has been refused by the nobles, be given to him. The emperor asks if Aymeri were not his enemy formerly during the war with the lad's uncle Girart, and reminds Aymeri of his violent counsel when his majesty was captured in the woods near Vienna. To all this the youth manfully replies that he had been an enemy, but now he is willing to be Charlemagne's friend, and by trust in God he believes that he can conquer the heathen. Charles at once gives Narbonne and its country to Aymeri, and, as the hope of taking the city is the only consolation to his grief since the death of Roland, he proposes, on account of it, to give a *quintaine* under the walls of Narbonne. Aymeri is invited to joust first, but he occupies himself with a plan to surprise the enemy in case they make a sortie from the city. In pursuance of this plan he collects a company of five hundred before the walls, while he himself forms an ambuscade and awaits developments. The heathen, seeing these men so near their walls, send out a body of one hundred men, and Aymeri attacks them unexpectedly, routs them with great slaughter, and pursues them even to the gates of the city.

Charlemagne, highly delighted at the skill and bravery of

Aymeri, invites him to enjoy a repast at the royal table. In the meantime the four Saracen kings who govern Narbonne—Angolant, Drumant, Desramé, and Baufumé—hold a council as to the best thing to do, for now they see Charles is in earnest. As a result Angolant and Drumant remain to defend Narbonne, while Desramé and Baufumé go out, by means of a subterranean passage, to Orange and from there to Babylon, to ask aid of the emir. One morning, at the break of day, the emperor sounds his oliphant as a signal for the assault; and the city is attacked on all sides, but defends itself so valiantly that the assaulting columns are driven back, and Charles calls upon God to punish these heathen and to raise up for him a Roland and an Oliver.

He now summons his engineers and commands them to build an engine which shall be as high as the wall of Narbonne. The carpenters push the work day and night, and when the engine is built it is rolled toward the wall, and the assault begins afresh. The French are repulsed again and again, but Charles declares that he will remain there seven years rather than not capture the city. In the meantime Aymeri puts himself at the head of one hundred picked men, twenty of whom are armed with axes, and they break down the gates of the city. Aymeri is the first to enter, and he and his men, by cutting and slashing, strike terror to the hearts of the inhabitants, who retreat to the palace. Thither Aymeri follows them, kills many of them, and makes himself master of this, their last stronghold. He now mounts upon the top of the palace and blows his horn as signal of his great victory.

Vast riches of silver and gold, together with appurtenances of war, and provisions, are captured. The two Saracen kings, who remained to defend the city, are made prisoners with the garrison. The first duty of Charlemagne is to purify the city, and to establish a church and an archbishop. Then he and his companions overthrow the statues of Mahomet, celebrate high mass in the new temple, and make rich offerings of gold and silver. These things having been accomplished, Charles makes his preparations to return to France, but first he gives



the city of Narbonne, together with the country, to Aymeri, and also leaves a thousand knights of great renown to defend it. This trust Aymeri receives with great confidence, declaring that he will not only defend it against the heathen, but will also avenge the death of Roland and his companions.

Soon after this success Aymeri receives the sad news of the death of his father and mother. In his distress he founds an abbey and has mass chanted for the repose of their souls. Now, as he finds himself possessor of the vast estates of his father, he is urged by his counselors to marry, in order that he may have an heir to succeed him; for the lack of an heir, they say, would make the Saracens and Persians joyful, and his friends correspondingly sad. Aymeri is not at first very favorably disposed to the proposition; for he says he does not know a woman that pleases him, and unless he can find one who is wise, beautiful, and of royal birth, he will never marry.

Hugues de Barcelonne tells him that he knows just such a lady, but that she lives far from Narbonne. She is Hermengarde, the beautiful daughter of Désier, former king of Pavie, and sister of Boniface, king of the Lombards. He then adds that upon one occasion, when returning from a pilgrimage to Rome, he arrived one evening at Pavie. He found Hermengarde surrounded by fifteen girls, and when she learned that he was from "the land of Aymeri," she entertained him royally on account of her love for the conqueror of Narbonne.

Immediately on hearing this, Aymeri falls desperately in love with her, and declares that he wishes to marry her, and that if he is refused he will invade Lombardy, killing the inhabitants and burning their property. Consequently, upon the advice of Hugues, he assembles sixty of his knights,<sup>1</sup> very brave and noble, who are to ask of King Boniface the hand of his sister, Hermengarde, for the conqueror of Narbonne. These sixty messengers form a magnificent escort. They are richly clothed, and mounted upon their mules and riding horses, gorgeously caparisoned, they divide themselves into three companies according to their age. There are twenty

<sup>1</sup> The poet enumerates them all.

who have white beards, twenty who are middle-aged, and twenty who are just in the flush of manhood. The old men carry goshawks upon their wrists, the middle-aged men falcons, and the young men sparrowhawks.

This brilliant company sets off under the most favorable circumstances, but soon a mishap occurs. While passing along they meet a company of three hundred Germans, under the leadership of Savari, who are bound upon a mission similar to that of the French. They are dressed in the most grotesque manner, carrying very long swords, and riding their horses in the most awkward way possible. In their bearing they are very insulting to the messengers of Aymeri. "Where are you going, who is your father, and from what country are you?" demands Savari. To this Girart de Roussillon replies that for the most part they are French, and on their way to Pavie to ask of Boniface the hand of his sister, Hermengarde, for the prince of Narbonne. Savari flies into a passion, tells the messenger that he lies, for this damsel has been already promised to him for two and one-half years. After this wrangle both sides prepare for battle upon the plains of Lombardy, and fierce is the combat. More than a hundred of the Germans are killed, for they meet the flower of French chivalry, and Savari and his followers, in order to save their lives, flee headlong, nor do they draw rein until they reach the city of Vercell, where they implore aid and protection. As for the French, they quietly continue their journey to Pavie, which very soon they reach.

It so happens that, when they draw near to Pavie, King Boniface, who is returning from the chase, is attracted by seeing a cloud of dust, which at first he thinks is caused by a company of pilgrims on their way to Rome; but when he sees their arms, he is thoroughly frightened, for well does he know that pilgrims do not go armed. He orders the gates of the city closed, and all made ready for defense in case of an attack. Girart de Roussillon hastens to beg the king not to be alarmed, for they are friendly and merely wish to remain within the city until the next day. King Boniface then opens the gates,

and even invites the strangers to sup with him at the royal table.

The messengers, however, are too proud to accept his hospitality, replying that, since they have great riches, it would not be becoming in them to do so. King Boniface is angered at this refusal, so he calls together the bakers, hotelkeepers, fish merchants, and other business men of Pavia, and tells them of the arrival of the sixty noble messengers, who came with so much pomp and heraldry; and also of their refusal to accept his royal majesty's hospitality. He enjoins upon them to sell their commodities to these strangers at very exorbitant prices—in fact, to increase the price tenfold. So the French find all articles of food very high. There is not the smallest thing which has not assumed a fictitious value, but these noble messengers with merry hearts proceed to buy everything offered, and soon exhaust the food supply of the city, so that the king's own subjects are very much inconvenienced. The king, seeing himself thus outwitted by these clever strangers, resorts to another stratagem. He issues a royal edict positively forbidding anyone to sell to the messengers wood which is necessary to cook their provisions. The French, however, cause it to be heralded throughout the city that they wish to buy, at no matter what price, walnuts and goblets of woodwork; and, in spite of the edict, the people bring the goblets concealed under their capes, and lead mules and beasts of burden loaded with walnuts. With these articles as fuel, the French build such a great fire that the whole city is in imminent danger of destruction.

The king now sees his defeat, and as the people are clamoring on all sides, he determines to have an audience with the messengers. He accordingly goes without delay to their headquarters, and, after a mutual exchange of friendly greetings, Hugues informs him of the object of their visit. "We are," said he, "all of noble birth, dukes, or princes, or counts, and we are sent by Aymeri of Narbonne, the best prince in the world, to ask in his name for the hand of your sister, Hermengarde, in marriage. She will have a nice dowry of land and

possessions, and, moreover, you will have Aymeri as your constant friend."

King Boniface replies that he will give his sister very willingly, but upon the condition that the young lady herself consents; "for," says the king, "nothing is more foolish than to force a woman to marry against her will." He, therefore, goes to seek his beautiful sister and inquires if she wishes to marry, saying that sixty distinguished French nobles have arrived at the city, and ask, in the name of their lord, her hand. Hermengarde tells him of the many suitors she has had, all of whom she has rejected, and declares she will never marry anyone unless it be Aymeri, the noble warrior, who captured Narbonne from the heathen. When Boniface hears this reply of his sister, he is filled with joy, and informs her that the suitor is Aymeri himself.

The king now arranges a royal reception, at which he presents the messengers to his beautiful sister. Nothing can surpass the magnificence of the costumes displayed by the French and Lombards. To this scene of splendor the messengers are introduced. Hermengarde asks how she is to tell Aymeri from the others, since all are of royal blood, to which Hugues replies that the noble conqueror's countenance and wonderful retinue will easily distinguish him when he comes. The messengers now lay aside their mantles and devote themselves to enjoying the hospitality so liberally dispensed.

Upon the advice of Hermengarde, it is decided to send ten messengers to Narbonne to inform Aymeri of the favorable reply, while the other fifty shall remain at Pavie to protect her in case any duke or noble should desire to carry her away against her will. The ten messengers selected for this purpose are then put in readiness, and, as they withdraw from the hall, they leave their mantles. Hermengarde, seeing this, calls her seneschal, Garnier, and tells him to carry them immediately to the owners. He does so, but is very much surprised when the messengers refuse them, declaring it is not the custom of their country for their distinguished men to carry with them the thing upon which they have sat. The messengers now set



off toward Narbonne, accompanied by only ten shieldbearers; but Savari has been brooding over his defeat, and he plans revenge. He, therefore, with one hundred Germans, lays an ambuscade for the French, and great is his joy when he sees their small number. In the struggle that follows the French defend themselves bravely, but, being outnumbered and seeing ultimate destruction certain, they take refuge in an old tower, Hugues alone escaping to ask aid of Aymeri. Mounted upon his Spanish war horse, he rides to Narbonne with all possible haste and at once seeks Aymeri. The latter is much alarmed to see him alone, covered with dust and presenting a dilapidated appearance; but Hugues tells him the whole story — of the favorable reply of Boniface and Hermengarde, of the treachery of Savari, and of the imminent peril of his companions shut up in the tower.

Upon hearing this news, Aymeri at once makes arrangements to go to Pavie with a powerful escort, and to give immediate relief to his messengers who are sorely besieged by the Germans. Upon the approach of the French, those in the tower are at first filled with terror, for they fear the new arrivals are reinforcements for Savari; but soon their doubt is dissipated, and the Germans flee. The French pursue them, cut them to pieces, and capture Savari himself. Hugues gives him to the old vassal, the master of the tower, who throws him into prison, where he will be held for a rich ransom. Thus is the vassal to be compensated for receiving the hard-pressed knights. As for the French, they continue their journey night and day until they arrive at Pavie. King Boniface receives them very cordially, and Hermengarde, clothed in her most magnificent apparel, and with her own gifts and graces, is so beautiful that one more so had never been seen.

She inquires for Aymeri, upon which he lays aside his mantle, and, folding her in his arms, they mutually exchange declarations of love. King Boniface gives his sister to Aymeri, and thus, amid splendor and rejoicing on both sides, the betrothal is celebrated. The next morning Aymeri and Hermengarde set out for Narbonne, accompanied by an escort of

a thousand Lombards, which King Boniface gives them for protection in case of danger.

However, while Aymeri is occupied in going to Pavie for Hermengarde, the beautiful daughter of the king, other (and unforeseen) events are happening. A spy of the Saracens goes posthaste to Orange, where live the two Saracen kings who escaped from Narbonne by the subterranean passage, and informs them of the absence of Aymeri, saying, too, that the time is favorable for them to recapture the city and to restore it to heathen dominion. These two kings are overjoyed at this news, and they go without delay to Babylon to inform the emir of the state of affairs, and to invoke his aid. Upon their arrival there they find the emir celebrating a great feast in honor of the removal of the body of Mahomet to Mecca. He has in his palace a wonderful tree for the entertainment of his guests. This tree is made of copper, and its branches are filled with birds which, by magic, all sing in perfect unison. So beautiful, indeed, is the music that whoever hears it straightway forgets his troubles; and yet the whole thing is under the control of the emir, and the music begins or ceases at his pleasure. The unfortunate kings do not wait for these festivities to cease, but wildly rush in and throw themselves at the feet of the emir, imploring his aid. The emir is angry at this and demands an immediate explanation of such uncere- monious conduct. Upon which they relate the story of the capture of Narbonne by Charlemagne and his knights, and also tell that its ruler, Aymeri, is far away seeking a wife, and that, therefore, it is a splendid time to recapture Narbonne; indeed, even to take Paris and all France. The emir is highly delighted at this report and issues an edict that in all his domain a force shall be raised for this expedition. When the thousands of the heathen are ready, they, headed by the emir himself, and with provisions for a year, embark, and after fifteen days arrive upon the Christian shores. Here they immediately besiege the city, and the inhabitants are very much alarmed to see such a formidable army under their walls. The emir resorts to a stratagem. He conceals a large force of men,

and then unlooses a number of camels and horses loaded with provisions, to tempt the garrison. The French rush out, meet the pagans, put them to flight, and lead the camels toward the city; but they are suddenly set upon by those in the ambuscade and are routed with great slaughter, leaving half of their number on the field. However, Fouquin, son of Duke Garnier, breaks through the enemy's lines, and, though wounded, makes his way with all speed to inform Aymeri of this change of affairs.

In the meantime Aymeri, unconscious of the expedition of the emir, was joyfully and leisurely pursuing his way from Pavie to Narbonne, accompanied by Hermengarde and his suite. On his journey he is met by Fouquin, who tells him the whole story of the expedition of the emir, and that Narbonne is sorely pressed. Aymeri at once decides to continue his march to Narbonne, and as for Hermengarde, he sends her, under an armed escort, straight to Vienna to ask aid of her uncle, the duke Girart. The latter, in response to her appeal, at once raises an army of ten thousand men and personally leads them to the relief of Aymeri at Narbonne. He is accompanied by Hermengarde, and also by his wife, the duchess Quiborc. When Aymeri arrives at Narbonne, he sees the many camps of the heathen soldiers; but he forms a plan to kill the emir and thus throw the whole army into confusion. He therefore penetrates into the camp of the emir himself and finds him surrounded by three kings; here he first kills the emir and then the three kings that were with him. The Saracens, at first surprised at this audacity, soon rally and seize their arms. The count defends himself and sounds his horn for help. At the given signal the French attack the heathen, and many deeds of valor are done of which none need be ashamed. Aymeri himself is wounded, and the Saracens, receiving a reinforcement of four thousand men, are gaining the advantage, and it seems as if Aymeri will be captured and his men defeated. Just at this moment arrives Girart at the head of his army. This changes the tide of the battle and turns defeat into victory. The French capture immense booty

and overwhelm the Saracens with great slaughter. The Saracen kings, Baufumé and Desramé, escape to their vessels with only thirty men, and go straight to Cordonne.

When the great battle is over, Aymeri and Girart have a very affectionate meeting, and it is agreed to celebrate the wedding in the tents of the Saracens, rather than in the palace. Aymeri now calls for Hermengarde, as his wound needs attention. A Saracen doctor administers a healing potion, and very soon he is completely cured — so completely, indeed, that the next morning at break of day he places Hermengarde on a mule richly caparisoned and leads her to Narbonne, where the archbishop, in the presence of a large assemblage, solemnly blesses their union. They then return to the Saracen camp, where the wedding festivities are celebrated in the most elaborate fashion. Nothing whatever is omitted which can in any way contribute to the pleasure of the guests. The young men engage in jousting, sweet music is discoursed from harps, the jongleurs sing their most beautiful melodies, and the tables fairly groan under the tempting viands. The celebration lasts eight days, and during this time the rich and the poor are served in a truly royal way. On the ninth day Girart and the other royal guests returned, each to his own country.

After this Aymeri lived a hundred years with his beautiful wife, and during the first thirty years there were born to them seven sons, all of whom were very valiant princes, although there is one name more distinguished than the rest — Guilaume. Aymeri also had five daughters, each of whom was very beautiful, and each married a prince of great worth.

Thus we see Charlemagne made no mistake in trusting to Aymeri the governorship of Narbonne; for, according to our poet, he not only defended it himself, but left an honorable line of which the city might well be proud. Such, then, is an outline of the poem *Aymeri de Narbonne*, which, from a literary point of view, easily takes high rank among the *Chansons de Geste*.

## CULTURE-HISTORY IN "AYMERI DE NARBONNE."

### NATURE: Aspects of the Sky, the Elements, etc.: (a)

#### STORMS, WINDS, ETC.: 1) *vent*; 2) *ores*.

1) Virent l'arbroie contre le vent brenler 164

Cf. 528, 937, 1181, 1187, 2040 open air, 3153, 3520, 3522.

2) "Ja ne fera tel tans ne tex orez" 1425

Cf. 528, 3617, 3949.

#### (b) ESCHARBOCLE.

Un escharbocle i orent let fermer 177

Qui flanbeoit et reluisoit molt cler, 178

Com li solauz qui au main doit lever; 179

Par nuit obscure, sanz mençonge conter, 180

De .iiij. liues le puet en esgarder. 181.

This partakes, more or less, of the marvelous, which compare.

#### (c) THE SUN.

Com li solauz qui au main doit lever; 179

Toute jor ovrent jusqu'au soleil cochant, 1039

#### (d) FIRE: 1) *feu*; 2) *flanbe*.

1) "De mau feu soit ele arse!" 376

Cf. 7, 937, 2222, 2246, 2478, 3908.

2) La flanbe i fiert qui giete grant clarté; 2247

De ci as lates sont li brandon volé, 2248

#### (e) HEAT AND COLD.

"Par chaut, par froit, et en tote session, 412

"Vos ai servi a coite d'esperon;" 413

#### (f) HEAVEN.

"Foi que doi Deu qui fist ciel et rousée," 2560

Cf. 3511.



## Time: (a) MONTH.

Que nel diroie en un mois aconpli. 35

"Foi que doi vos, ainz i serai .xx. mois" 615

Cf. 293, 341, 509, 1443, 1453, 2370, 3374, 3551, 3662.

(b) DAY: 1) *nul jor*; 2) *jor, jorz*; 3) *toz jorz*; 4) *di, dis*; 5) day of week (Sunday, Tuesday).

1) Onques nul jor paien ne Esclavon 82

Cf. 246, 492, 729, 965, 2445, 2753, 4645.

2) Mès après ce .iiij. jorz ne tarja mie 117

N'i covenist .j. jor d'esté user, 170

Cf. 84, 867, 890, 1004, 1039, 1156, 1257, 1426, 1738, 1819, 1927, 1952, 1988, 2082, 2141, 2256, 2258, 2430, 2767, 2903, 2911, 2928, 3163, 3618, 3955, 4145, 4449, 4454, 4460, 4474, 4492, 4609.

3) "Toz jorz vestu mon hauberc fremillon." 411

"Que vos seroiz toz jorz riche et menant." 1036

Cf. 763, 1439, 2324, 2363, 2875, 3236, 3274, 3956, 4524.

4) "Que ja Nerbone ne tendrai .xv. dis." 468

"Ne te menbre il de l'eure ne des dis," 719

Cf. 728, 2498, 2611, 2679, 3253, 3298, 4446 *midis*, 4549, 4595, 4699.

5) Un diemenche, si com l'en ot mengié, 2989

C'un juevesdi main, ainçois que fust midis, 3254

## (c) MORNING, BREAK OF DAY.

1) Com li solauz qui au main doit lever; 179

Cf. 1042, 2985, 4418.

2) "Et couchié tart et levé par matin," 391

3) A un matin, par son l'aube aparant, 1011

4) Li cuens, la nuit de ci a l'esclerier. 3074

5) Au matinet font le hernois chargier, 3075

Au matinet, qant l'aube fu crevée, 4420

6) Lonbart la gardent, tant que il ajorna; 3877

Ainz que venist au main a l'ajornée, 4418

It is interesting to note the use of synonymous words, showing the development of the vocabulary. This may be seen in the examples cited of almost any large subject, and many of the small ones.

(d) NIGHT: 1) *nuît*; 2) *anuit, ennuit*.

- 1) Par nuit obscure, sanz mençonge conter, 180  
 "Ne jui .iiij. nuiz sanz mon hauberc doblie," 350

Cf. 1004, 1040, 1219, 2611, 3058, 3074, 3253.

- 2) "Anuit seront a Pavie ostelé." 1997  
 "Mès ennuit mès nos fetes osteler" 2080

(e) LIFE: 1) *al*; 2) *tans*.

- 1) "Je ne l'avroiz nul jor de vostre aé," 246  
 Cf. 1589, 3560, 4551, 4564.

- 2) Cui il consiut, tot a son tans usé. 918  
 Cui il consiut son tans li fait finer, 4074  
 Cf. 3558, 3962, 4074, 4210, 4340.

(f) YEAR.

- "Et ge meismes, près a d'un an entier," 349  
 "Bien a un an et plus, bien le savon," 407

Cf. 148, 479, 1113, 1685, 2019, 2172, 2374, 2469, 3575, 3615.

(g) NONNE.<sup>1</sup>

- "Li mès m'en vidrent ier matin devant nonne;" 432

This was the fourth part of the day, beginning with the end of the ninth hour. The method of marking time in the Middle Ages was very different from ours. The two cardinal points which marked the day from the night were sunrise and sunset, and, as these varied with different seasons, it is clear their day and night varied accordingly.

(h) TODAY: 1) *hui*; 2) *ancui*.

- 1) "Franc chevalier, hui vos covient pener" 1071

<sup>1</sup>For a valuable contribution on the subject cf. Anglo-Saxon "Daeg-Mael" by Frederick Tupper, Jr., in *Publications of Modern Language Association*, Baltimore, Vol. X, 2, 1895.

"Hui se porront li hardi esprover." 1073

Cf. 1905, 2778, 3208, 3962.

2) "Ma bele suer, ancui avroiz seignor:" 2424

Cf. 2745, 2751, 3986.

(i) EVENING.

"Par saint Denis, ainz que soit la vesprée," 1659

De ci au vespre a li enchaiz duré. 4341

(j) CENTURY.

"Au meillor hoine de cest siecle vivant." 1705

(k) TOMORROW

"Jusq'au demain que il sera jor cler." 2082.

Cf. 2141, 3103.

(l) LAST YEAR.

"Antan me quist Herchenbaus de Monflor:" 2447

**Seasons:** (a) AT ANY TIME; (b) SPRING; (c) SUMMER.

(a) Car en toz tans escouter la doit on, 57

Et en caresme<sup>1</sup> et en tote sesson. 58

(b) Ce fu en mai que la rose est florée, 1720

Que bois foillist et herbe reverdie, 1721

(c) Li mur blanchioient comme flor en esté. 3621

Ce fu a feste Saint Jehan en esté, 3632

**Aspects of Water:** (a) SHORE: 1) *greve*; 2) *costiere*; 3) *rivaje*.

1) D'autre part est la greve de la mer: 182

2) "Tenez Nerbone et tote la costiere;" 500

3) "Si garderoiz le porte et le rivaje," 523

(b) MER BÉTÉE.

Des porz d'Espangne jusqu'a la mer betée, 1316

(c) MER SALÉE.

"Et qui fist ciel et terre et mier salée," 2549

Cf. 3917 *grant mer*; 4414

<sup>1</sup> For Lent cf. Customs connected with the Calendar.

## (d) ARMS OF THE SEA.

- 1) Entre .ij. roches, près d'un regort de mer, 159
- 2) "Li floz de mer cort parmi le fossé;" 266
- 3) "Si garderoiz le port et le rivaje," 523

## (e) MER.

Boutent de rive, en mer sont esquipé. 3616

## Aspects of the Earth, Inorganic Nature: (a) MOUNTAIN:

1) *pui*; 2) *montengne*; 3) *mont*.

- 1) Nostre emperere a un pui devaler, 156  
Desus un pui vit une vile ester 160
- 2) C'aler ne pot a plain ne a montengne; 1792
- 3) Que il ot fet lez le mont arester. 4081

(b) HILL: 1) *tertre*; 2) *angarde*.

- 1) Si com il dut .j. haut tertre monter, 157  
Cf. 3820, 3824, 4006, 4084.
- 2) Qui en l'angarde fu au matin montez, 3903  
Jus de l'angarde s'en prist a devaler; 3933

(c) MINERALS: a) *coarse*; β) *precious stones*.a) *Coarse*: 1) *roches*; 2) *liois*; 3) *sablon*; 4) *pierres*; 5) *marbrin*.

- 1) Entre .ij. roches, près d'un regort de mer, 159
- 2) .XX. tors i ot fetes de loiois cler, 167
- 3) Janbes levées l'abati el sablon, 2815
- 4) Il fist les pierres venir et asenbler; 3518
- 5) *marbrin*, cf. Palaces, Furniture.

β) *Precious*: 1) *escharboele*, cf. Marvelous; 2) *jemé*.

- 2) Maint bon hauberc et maint hiaume jemé, 1584  
Et tante lance, et tant hiaume jemé, 2007  
Cf. 4562.

(d) VALLEYS: a) *broad*—1) *val*; β) *narrow*—2) *porz*.

- 1) "Qu'il n'a si fort jusqu'au val de Martroi," 213
- 2) Des porz d'Espangne jusqu'a la mer betée, 1316  
"N'avroit si bele jusqu'as porz de Hongrie" 2589

(e) PLAINS: 1) *pré* (meadow); 2) *prée* (prairie); 3) *plains*.

1) Font la quintaine drecier en mi le pré, 820  
Qui la quintaine orent fermée el pré, 877

2) Tant qu'il costoient .j. brueil, lez une prée; 1613  
Mort l'abati tot envers en la prée. 1859

Cf. 1872; 4381, 4392 *prairie*; 4457, 4478, 4486.

3) Qu'il ancontrerent es plains de Lonbardie. 1724  
Cf. 1773 *plangne*, 1790 *plangne*, 1820, 2956.

(f) DUST (*podriere*):

Que il n'en chiée tel .xiiij. en la podriere, 1760  
Vit la podriere el grant chemin ferré, 1991

(g) METALS: 1) *iron*, cf. Instruments of War, Ship Building, etc.; 2) *steel*, cf. Blade of Sword, Helmets, etc.; 3) *copper*, cf. Wonderful Tree under Marvelous; 4) *gold and silver*, cf. Riches.

**The Animal World.** These may be classed as A. **Mammals**, B. **Birds**, and C. **Fishes**.

A. **Mammals**: α) DOMESTIC; β) WILD.

α) DOMESTIC: (a) *horse*; (b) *dog*; (c) *camel*.

(a) This is a very important subject, for as useful as the horse is today, he was even more useful in the time of our poem. Men journeyed from place to place on horseback, rode for business and pleasure, and in war found the horse simply indispensable.

1) *War horse*; cf. Customs of War.

2) *Palefroi*. The French had riding horses which they used in traveling, in distinction from their war horses. These seem to have been easy-going horses, which, for ordinary use, were preferable.

"Je n'ai roncin, palefroi ne destrier," 347

"Si n'en remeng palefroi n'auferrant" 487

Cf. 1577, 1695.

3) *Work*: (1) *roncin*; (2) *somier*. The knights in making journeys were accustomed to carry immense treasures with



them, and for this purpose the work horse seems to have been used principally, though camels, too, were used to some extent.

- (1) "Je n'ai roncin, palefroi ne destrier," 347  
 "Por .j. roncin rendrai destrier de pris," 2614  
 Cf. 2632, 3191, 3193.
- (2) "Que ne porroient .xxx. somier porter." 2101  
 "Et granz avoires trouser sor les somiers;" 2135  
 Cf. 2242, 3194, 3386, 3410, 3648, 3669, 3688, 3698.
- 4) *Miscellaneous*: (1) *mulet*; (2) *she-mule*; (3) *mare*.
- (1) Charles chevauche derriers sa compagnie, 129  
 Desoz lui ot .j. mulet de Sulie; 130  
 Cf. 2001, 2295, 2690, 2738, 3194.

It was not at all unusual in the Middle Ages for persons of rank to ride upon mules. Cf. the *Chanson de Roland*, ll. 89-95, where the messengers of King Marsille ride upon white mules.

- (2) "N'il n'ont destrier ne mur ne palefroi" 223  
 Cf. 1104, 3601, 4422 *mule*.
- (3) Tel i ot ive a queue recopée 1631  
 Esperonna sa grant ive corsiere 1763  
 Cf. 1777, 1899.

The reference to the custom of bobbing the horses' tails (cf. 1631) is very interesting. The messengers of Aymeri meet Savari and his men upon a mission similar to their own. The Germans are described as very awkward, grotesque, and as bad riders. It is to be noted that these Germans—not the French—are represented as having their mares' tails bobbed. Thus the customs which, with the élite of our large cities, has become so prevalent was in use as early as the thirteenth century; but it is mentioned by way of ridicule.

With the Germans the mare is used as the war horse. Savari himself rides a mare, and spurs her on to battle. Cf. 1762-1763.

(b) 1) Les destriers brochent qui corent com levriere. 1755

2) "Chiens et brachez, et viautres et levriers." 2137

King Boniface is angry with the messengers because they decline his hospitality. He, therefore, calls together the business men of Pavie and tells them of the arrival of these knights bearing hawks and having dogs of various kinds.

(c) They were also used as beasts of burden.

Puis desroterent et chamex et somiers, 3648

Cf. 3669, 3688, 3698.

β) Wild: (a) *porc*; (b) *bear*; (c) *deer*; (d) *lion*; (e) *leopard*;

(f) *skins*.

(a) "En la forest avoie le porc pris?" 721

Charles was hunting in the forest when he was captured by Duke Girart.

(b) C. mars d'argent .j. ors i vendoit on, 2157

Les venoisons et les ors font tuer, 2259

Ou beter fait .j. grant ors que il a. 3851

(c) Et .xxx. livres .j. cras cerf de seson, 2158

Cf. 2259.

(d) "Et combatant et fier comme lion." 2770

Sore li cort, iriez comme lion; 2817

Et tant vert hiaume, tant escu a lion, 3131

(e) Sor paiens fierent ansi comme liepart,<sup>2</sup> 4144

(f) The skins of the martin, lamb, and Siberian squirrel are mentioned, which the people used as ornament for their costumes.

1) "Le cors ai taint par desoz mon hermin." 392

The martin skin seems to have been very generally used by the nobility; and this use is reflected by many of the poets of the Middle Ages. Cf. *La Chanson de Roland*.

2) Robe de soie, mantel de gris forré, 1572

<sup>1</sup> These may be called purely bookish references.

<sup>2</sup> Bookish.

"De ver, de gris et d'ermine forrée;" 2553

Cf. 3265, 3276.

As this squirrel skin was used by the French messengers, and also by Hermengarde, we may be sure it was held in great esteem.

B. **Birds:** (a) *oisiaus*; (b) *goshawk*; (c) *falcon*; (d) *wild duck*; (e) *partridge, hen*; (f) *eagle*; (g) *poultry*; (h) *singing birds*.

(a) "Ausin seroie come li oisiaus en cage." 538

(b) Portoit chascuns .j. bon ostoir<sup>1</sup> mué; 1595

"Portent faucons, ostoirs et espreviers," 2136

(c) Falcon, sparrow hawk, cf. 1597, 2136.

(d) Malarz et anes ont pris en la contrée, 1614

(e) Et la perdриз vendoit on .j. mengon, 2159

Et la geline .x. solz, o le chapon. 2160

(f) Voit le pomel dont li aigle<sup>2</sup> ert dorez, 4013

The eagle was used to indicate the tent of the emir.

(g) Et voleilles ont après amenée, 4463

(h) Singing birds, cf. Marvelous.

C. **Fishes:** *pike* and *salmon*.

Qui ot a vendre bon luz ou bon saumon, 2154

**The Vegetable World.** We naturally divide the subject into (a) TREES, (b) PLANTS, and (c) FLOWERS.

(a) TREES: 1) *grove*; 2) *yew tree, shrub*; 3) *forest*; 4) *little wood*; 5) *bois*; 6) *nut*; 7) *apple*; 8) *branches: rain, ramier*.

The specific names of only two trees are given — the yew and apple; but there are some general references to them and also to their branches.

1) Virent l'arbroie contre le vent brenler 164

2) D'is et d'aubors q'an i ot fet planter. 165

3) "En la forest avoie le porc pris?" 721

<sup>1</sup>Molted hawks were much more valuable than those that had not molted, since, during this stage, many died.

<sup>2</sup>Bookish.

- 4) Tant qu'il costoient .j. brueil, lez une prée; 1613  
En .j. bruillet s'en entrent dui millier 3643
- 5) Que bois foillist et herbe reverdie, 1721
- 6) There are several references to a nut which probably corresponds to our hazel-nut, or walnut.  
Cf. 2220, 2242, 2246.
- 7) D'un espié tint la hante de pomier; 3727
- 8) Ausin li tranche com .j. rain de cegue, 1806  
Ainz cers ne dains ne prist saut de ramier, 3740
- (b) PLANTS: 1) *herbs, straw*; 2) *hay and oats*; 3) *hemlock*; 4) *wheat*.
- 1) "Car n'ont mengié fors que fuerre et herboi" 225  
Cf. 1721.
- 2) "Fain et avoinne, char et vin et froment," 756
- 3) Ausin li tranche com .j. rain de cegue, 1806
- 4) Que soié sont et recoilli li blé; 3633  
Cf. also *froment*, l. 756, referring to the grain.
- (c) FLOWERS: 1) *rose*; 2) *other*.
- 1) Ce fu en mai que la rose est florie, 1720
- 2) The remaining references to flowers are, for the most part, by way of comparison or description.  
En une chanbre qui estoit pointe a flor, 2420  
Cf. 2897, 2908, 3621.

#### MAN AND HUMAN LIFE: Music and Musical Instruments:

- 1) *singing birds*; 2) *martial music*; 3) *jongleur*; 4) *vieler, viele, gigue*.
- 1) For description of the enchanted tree which was filled with singing birds, cf. Magic.
- 2) For martial musical instruments, cf. Customs of War.
- 3) Cil jugleor por eus esbanoier 3748  
Cil jugleor ont grant joie menée, 4453

The references to jongleurs are exceedingly rare. Aymeri and Hermengarde, upon their way to Narbonne, are accompanied by jongleurs who amuse them; and then, during the celebration of their marriage in the tents of the Saracens, the jongleurs add to the pleasure of the occasion.

- 4) De vielier pansent et d'envoisier; 3749  
 Mainte viele ont le jor atenprée, 4454  
 Et mainte harpe, mainte gigue sonnée. 4455

It is interesting to note that we have given here three kinds of instruments upon which the jongleurs played. The *viele* and *gigue* were in common use during the Middle Ages and resembled, in a general way, the violin. These are the only references to them in the poem.

#### Medicine.

- Cuens Aymeris a la chiere menbrée 4412  
 Manda .j. mire sanz plus de demorée; 4413  
 Paiens fu ja d'outre la mer salée; 4414  
 Une poison a molt tost destranpée, 4415  
 A Aymeri a sa plaie bandée, 4416  
 El cors li a la poison avalée: 4417  
 Ainz que venist au main a l'ajornée, 4418  
 Fu il plus sains que n'est pome parée 4419

This is the only reference to the use of medicine in the poem. Aymeri is wounded, and the Saracen doctor applies the healing potion, which cures him almost immediately. This partakes of the "Marvelous," which compare.

**Roads:** 1) *voie*; 2) *chemin*; 3) *chemin ferré*; 4) *croute* = subterranean route.

- 1) Coverte en fu plus de liue et demie 121  
 Toute la voie, et la place vestie; 122  
 N'i vont querant ne voie ne sentier. 1945  
 Cf. 2720, 2729. Used in the sense of journey, way, in 150, 997, 2691, 2706, 3465.  
 2) "Lor chemin ont desoz terre chevée," 250  
 Cf. 1978, 1987, 2715, 3813.  
 3) "Et a Tolose ont lor chemin ferré, 253  
 Vit la podriere el grant chemin ferré, 1991



- 4) Par une croute dont bien furent apris, 999  
Cf. 1003 *desoz terre*; 1005, 3090, 3469, 3472, 3760.

**Palaces.** There are many references to the palaces, not only of the French and Lombards, but of the Saracens as well. They were frequently large and were decorated in the most lavish way. They were strong, too, and sometimes were converted into fortresses. Epithets abound. In connection with *palès* we find 1) *principer*; 2) *marbrin*; 3) *votis*; 4) *maginois*; 5) *seignoris*; 6) *plenier*; 7) *listé*.

- 1) Sus as estages del palès principer 175  
Ot .j. pomel de fin or d'outremer; 176  
Cf. 3495, 3507.  
2) "Tenez Nerbone et le palais marbrin;" 383  
Par les degrez qui sont de marbre bis, 3262  
Tot son pais et son palès marbrin; 4614

It is not at all improbable that these palaces were constructed, in part at least, of marble.<sup>1</sup> The use of marble in France dates back to the Romans, who employed marble from Gaul in making the monuments of their city. However, the explorations for marble were discontinued during the barbarian invasions, and this interruption lasted, more or less completely, during the Middle Ages. It is specifically stated that the steps were marble.

- 3) "Tenez Nerbone et le palès votis;" 454  
En tor entie ne en palès votiz, 4594  
4) "Que ge n'en aie le palès maginois." 616  
"Dedanz Nerbone, el palais maginois," 2369  
5) Dedanz Nerbone el palais seignoris, 973  
"Si garderont ce palès seignoriz." 993  
En sont monté el palès seignoris. 3263  
6) Fuiant s'en vont vers le palès plenier, 1167  
Que il s'en entrent el grant palès plenier; 1179  
Cf. 1455, 2640, 2656, 3070, 3339, 3353, 3366, 3398, 3652, 3671, 3696, 3711, 3764.

<sup>1</sup> Cf. Larousse, *Dictionnaire Universel*.

- 7) S'en vet .j. mès el grant palais listé, 2178  
 "La sus amont en son palais listé," 2211  
 "Sont la remés, el grant palès listé," 3031
- 8) Li rois qui tint le mestre mandement, 1205  
 Jurent la nuit el plus haut mandement, 1219
- 9) *Miscellaneous*: Cf. 1034, 1170, 1190, 1254, 1427, 2298, 2410, 2420, 2421, 2587, 2618, 2623, 2990, 2992, 3263, 3338, 3466, 3467, 3534, 3795, 3850, 3870, 3876.

**Occupations, Trades, etc.:** 1) *engineers*; 2) *carpenters*; 3) *shepherds*; 4) *bakers*; 5) *smiths*; 6) *innkeepers*; 7) *chandlers and fishmongers*; 8) *hay and oat dealers*; 9) *butchers and haberdashers*; 10) *furriers and shoemakers*; 11) *other business men*; 12) *jongleurs*; 13) *farming*; 14) *doctors*.

- 1) L' engigneor en apela Morant, 1030  
 Et Savari et son frere Jordant: 1031
- 2) Charpanter font les engins maintenant; 1038  
 Des charpantiers ont mis a l'ovre tant, 1041  
 Le jor i furent merveillex charpantier, 1156

Here reference is made to the carpenters of Charles who constructed the engines which enabled him to capture the city. Aymeri (l. 1156) and a few chosen knights with axes in their hands cut their way into Narbonne—hence the comparison.

- 3) Les vergiers copent dont bien estoit garnie 1097
- 4) Devant lui fet mender les bolengiers, 2122
- 5) (1) Et toz les fevres, et toz les taverniers, 2123
- (2) Avoit .j. arbre q'an i ot fet ovrer; 3508  
 Fet fu de coivre, si l'ot en fet dorer, 3509  
 Et en un molle si fondre et tresgiter, 3510

It is uncertain how much of this description we may rely on, as the later development partakes of the marvelous. The account that the tree was made of copper and was cast in a mold is of great interest. We know the Saracens had reached a very high state of civilization by this time, and that they did do wonderful things. Whether this account is accurate or is

due simply to the influence of the Orient we are unable to say.

- 6) Et toz les fevres, et toz les taverniers, 2123
- 7) Toz les ciriers avec les poisoniers, 2124
- 8) Ceus qui fein vendent, et toz les aveniers, 2125
- 9) Ceus qui char vendent, et avec les merciers, 2126
- 10) Les peletiers et les cordoenniers, 2127
- 11) Toz ceus qui font en la vile mestiers. 2128

King Boniface, irritated at the French for refusing his proffered hospitality, calls a meeting of his business men, and the trades and professions mentioned above are represented among them.

- 12) Cil jugleor por eus esbanoier 3748  
Cil jugleor ont grant joie menée, 4453
- 13) Ce fu a feste saint Jehan en esté, 3632  
Que soié sont et recoilli li blé; 3633

This is a very valuable addition to the knowledge of the agriculture of the time. We see that they not only cultivated wheat, but cut it with the sickle.

- 14) Manda .j. mire sanz plus de demorée; 4413

This doctor was a pagan from beyond the sea, and was skilled in magic. He cured the wound of Aymeri in one night.

**Use of Vessels—Commerce:** (*a*) *dromonz*; (*b*) *galies*; (*c*) *navie*.

- (*a*) A granz dromonz que la font arriver, 185  
Font marchant les granz avoires porter, 186  
" Par ilec vienent li grant dromont ferré" 269

Narbonne, being accessible to vessels, was a very important city to capture, and this, doubtless, intensified the desire of Charlemagne to wrest it from the heathen.

- (*b*) " Et les galies plaines de richeté," 270

Naimés is quite averse to the idea of attempting to capture

Narbonne, and uses the reference to its ships and commerce as an argument in favor of the strength of the city.

(c) Sont maintenant en lor navie entré; 3613

**Trappings for Horses.** The horses were frequently magnificently caparisoned, and there is some description given of the trappings, such as saddle, girth, stirrup, etc.

(a) SADDLE: 1) *sele*; 2) *girth and stirrup leather*; 3) *stirrup*.

1) La veist en maint destrier enselé, 826

Lors veisiez ces chevax enseler, 1245

Monte el destrier a la sele dorée, 1868

Cf. 1577, 3196, 4217.

2) Nel pot tenir cengle ne estriviere, 1759

Mès ainz li cuens n'en guerpi estriviere, 1767

3) Que il peust metre pié en estrier. 2857

(b) STRAP; (c) HARNESS.

(b) Seul li lorain qui estoient doré 1578

Valoient bien tot l'or d'une cité. 1579

This was a leather strap which extended from the breast of the horse back to the rump, and held the saddle secure. The poet puts a very high estimate upon it, as his description shows.

(c) Puis la monterent sor la mule afeutrée; 4422

**Building: HOUSES, THEIR CONSTRUCTION, ETC:** 1) *story of house*; 2) *estage*; 3) *laths*; 4) *miscellaneous*.

1) Sus as estages del palès principer 175

Cf. 1180, 1190.

2) La cité voit et l'ancien estage 321

3) De ci as lates sont li brandon volé, 2248

These were pieces of wood used in the roofing.

4) Cities, walls, towers, etc.; cf. Customs of War, Palaces.

**Customs of the Calendar:** 1) *Lent*; 2) *feast in honor of Mahomet*; 3) *feast of St. John*.

- 1) Et en caresme et en tote session. 58

The origin, time, and celebration of Lent is too well known to need any explanation here.

- 2) Por une feste que vodrent celebrer 3500  
De Mahomet que durent aorer, 3501  
Si com en l'ot a Mesques fet porter 3502  
Et en la fiertre couchier et reposer. 3503
- 3) Ce fu a feste saint Jehan en esté, 3632  
Que soié sont et recoilli li blé; 3633

The feast of the nativity of St. John is celebrated June 24.

**Domestic and Social Life.** This is a very fruitful subject for research, and one upon which our poem throws considerable light.

A. FURNITURE: 1) *marble table*; 2) *bed*; 3) *chair*.

- 1) Au mestre dois de fin marbre entaillié 2993
- 2) Deseure .j. lit covert de paile bis; 3300
- 3) Del faudestuel le fet mort craventer. 4059

B. HOSPITALITY: 1) Hugue relates that Hermengarde entertained him on account of her love for Aymeri, when he arrived at Pavie one evening from a pilgrimage.

- "Ce est saint Pere et saint Pol autresi; 1371  
"Parmi Pavie .j. soir m'en reverti: 1372  
"Cele Hermenjart au gent cors eschevi 1373  
"Trova seant desoz .j. arc volti; 1374  
".XV. puceles avoit ensamble o li. 1375  
"Demenda moi dont j'estoie norri, 1376  
"Et ge li dis: "De la terre Aymeri." 1377  
"Por vostre amor la dame me chieri, 1378  
"Et ennora hautement et servi, 1379  
"Car bien avoit de vos parler oi." 1380

2) King Boniface invites the messengers to accept his hospitality, and promises them great honor.

- "Seignor," fet il, ".j. don vos veil rouver, 2087  
"Et par amor le vos veil demander, 2088  
"Que tuit soiez avec moi au souper, 2089  
"Et le matin encores au disner. 2090

<sup>1</sup> For use of marble cf. Palace.



- "Tant com vdroiz avec moi sejourner, 2091  
 "Vos ferai toz richement conreer, 2092  
 "Ne quier que ja vos doie riens couter." 2093

3) The French decline the proffered hospitality of King Boniface, urging that, since they are of such noble birth and are so rich, it would not be becoming in them to accept the hospitality of anyone. They, however, on their side, were extremely liberal to the poor and to pilgrims. Cf. 2094-2110, 2169 et seq., 2256-2265.

4) When the knights, who were returning to inform Aymeri of the favorable answer of Hermengarde, were sorely pressed by Savari, they took refuge in a tower. This was occupied by a vassal and his wife, who received them with great cordiality and shared with them their provisions.

- (1) Ne truevent enz fors .j. seul vavasor, 2940  
 Lui et sa fame a la fresche color, 2941  
 Qui les reçoivent volentiers par amor. 2942

- (2) Il et sa fame lor font grant amistié. 2978  
 De biens qu'il ont ont beu et mengié; 2979

5) After the French deliver their message to the king, they and he understand each other, and the latter entertains them royally in his palace, introduces them to his sister—the beautiful Hermengarde—and in every way shows them honor. Cf. 2525-2573.

6) When Aymeri himself arrives at Pavie, King Boniface welcomes him kindly, as does Hermengarde. Cf. 3255-3300.

- 7) Dame Hermenjart jus au perron trova. 3868  
 Li dus l'enbrace et après la besa; 3869  
 Sus el palais avec lui l'enmena; 3870

Duke Girart greets Hermengarde very affectionately, and has her cared for in every way.

- 8) For hospitality at the wedding feast, cf. Marriage.

C. PERSONAL DESCRIPTION. The subject of personal description is one of the most interesting in connection with our work. We shall notice the ideal of beauty, both physical and moral.

(a) AYMERI. He was very beautiful, well formed, and robust, with a noble brow and smiling face. He was a distinguished warrior, a fluent speaker, gentle and sweet toward his friends, but fierce and terrible toward his enemies.

a) *Physical*: 1) *beautiful and well developed*; 2) *robust*.

1) N'ot plus bel hom en .xiiij pais; 695  
Biaus fu a droit, parcreuz et forniz, 696

2) "Au fiert regart, a la brace carrée," 2565

β) *Moral*: 1) *preudome, prodon* (brave); 2) *coraje hardi*;

3) *menbruz*; 4) *vaillanz*; 5) *simples, douz, fiers*; 6) *hardement*;  
7) *bonté*; 8) *coraje aduré*; 9) *coraje vaillant*; 10) *valor*; 11) *chiere menbrée*;  
12) *preu conte, preuz cuens*; 13) *noble pongneor*;  
14) *frans cuens*; 15) *enparlez*; 16) *chieri hardi, hardie*.

1) Del plus preudome qui fust puis Alixandre, 10  
Que jadis fu Aymeris tant prodon 45

2) Cil de Nerbone au coraje hardi 16

3) "Mès j'ai .j. fil qui fiers est et menbruz;" 653  
Cf. 819, 3310.

4) Avant se trest li vaillanz Aymeris. 694  
Cf. 1009, 1191, 1209, 2426.

5) Simples et douz fu envers ses amis, 698  
Et fel et fiers contre ses ennemis. 699

6) "Aymeri frere, molt as grant hardement," 753  
Cf. 919, 1218.

7) Le fil Hernaut qui tant ot de bonté: 832  
Cf. 664.

8) Mès Aymeris au coraje aduré 923

9) Fu Aymeris au coraje vaillant, 1191  
Cf. 1209.

10) Respont li cuens qui molt ot de valor. 1264

11) C'est Aymeris a la chiere menbrée,<sup>1</sup> 1308  
Cf. 1328, 2525, 2555, 2564, 4412.

<sup>1</sup>I am aware that this point is an exceedingly delicate one, as the two characteristics are so closely related that it is very difficult to separate the physical from the moral. In fact, Carl Huellen (see Bibliography, III)

12) "Querre Hermenjart au preu conte Aymeri," 1674  
Cf. 15, 966, 1009, 2485.

"Ça nos envoie li preuz cuens Aymeris," 2343  
Cf. 632, 739, 966.

13) "C'est Aymeris, le noble pongneur," 2436

14) "Car vienge avant li frans cuens Aymeris;" 3280

15) Aymeris fu sages et enparlés; 3302

16) Son neveu dist a la chiere hardie: 4385

Cf. 2577, 4401.

(b) HERMENGARDE. She is described as having been exceedingly beautiful, with gray eyes, a slender, delicate figure, well-formed fingers, and a fresh rosy complexion. Aymeri declared he would never marry unless he could find a woman who was beautiful, prudent, and of noble birth. Hermengarde fulfilled all of these conditions. Indeed, our poet is so enthusiastic over her beauty that he declares it would require half a day to do justice to the subject, adding that a more beautiful woman has never been born since.

a) *Physical*: 1) *general expressions*; 2) *bele*; 3) *gent*; 4) *clere façon*; 5) *cors mollé*; 6) *rschevie*; 7) *fresche color*; 8) *les euz vers*; 9) *cors legier*; 10) *cler vis*; 11) *viant le vis*; 12) *doiz bien formes*.

1) Que puis ne fu si bele dame née. 2538

"N'avroit si bele jusq'as porz de Hongrie" 2589

Plus bele dame ne vit hom qui soit vis; 3269

De sa biauté poisse dire assez, 3307

Mès ainz seroit li demi jorz passez 3308

Que ses sanblanz vos fust toz devisez. 3309

2) The poem abounds in expressions in regard to her beauty, and many times she is addressed as "beautiful one."

"Ainz de mes euz ausin bele ne vi;" 1356

"Ma bele suer, vers moi en entendez." 2416

"N'avroit si bele jusq'a la mer betée" 2543

in giving some characteristics of Amis — "Amis a la chiere menbrée" — classes it under physical; but, on the whole, I prefer to class it under moral.

- "Molt par est bele Hermenjart de Pavie." 2581  
 "Bele," dist il, "quiex est vostre pansez?" 3311  
 Cf. 2424, 2538, 2627, 2716, 3251, 3334, 3463, 3783, 3827.  
 3) "Le vis a gent et le cors eschevi," 1357  
 "C'est Hermenjart au gent cors seignori;" 1359  
 "Cele Hermenjart au gent cors eschevi" 1373  
 Cf. 2357, 2482, 3055.  
 4) Querre Hermenjart a la clere façon, 1534  
 Querre la dame a la clere façon 1559  
 5) "Puis enmenrons sa suer au cors mollé," 2213  
 6) "Frere," ce dit la pucele eschevie, 2454  
 Cf. 1357, 1373, 3463, 4666.  
 7) Lés lui sa suer a la fresche color. 2422  
 Lui et sa famie a la fresche color, 2941  
 8) Les euz ot vers, la face colorée; 2536  
 Blanc ot le vis, et si fu colorez; 3306  
 Cf. 3268.  
 9) Dist Hermenjart, la bele au cors legier, 2627  
 10) Mès qant le sot Hermenjart au cler vis, 2687  
 Querre Hermenjart, la bele o le cler vis. 3251  
 Cf. 2596, 3264, 3268, 3292.  
 11) Vers ot les euz, cler et riant le vis; 3268  
 12) Les doiz li baille qu'ele ot molt bien formez; 3305  
 β) *Moral*: 1) *pucele gentis*; 2) *vis fier*.  
 1) Si comme dist la pucele gentis. 2693  
 2) "Que li dongniez Hermenjart al vis fier." 3368

(c) *HERNAUT*. Hernaut is decidedly an important character. He is the father of Aymeri, and by his judgment and skill saw and grasped the opportunity which rendered his son famous. He shows a feeling decidedly different from that of the other barons toward Charlemagne when the latter offers him Narbonne. While the other barons scorned the offer and were angered, he appreciated it heartily, but could not accept on account of physical inability. He was deeply touched at

the distress of Charlemagne when his barons failed him. He is described as being of great renown, but disqualified by age from active service.

a) *Physical: vieux et freilles.*

"Vieuz sui et freilles, ne me puis mès aidier, 565  
"Ne porter armes ne monter sor destrier." 566

β) *Moral: 1) li gentis; 3) fiere pensée; 3) renommes.*

1) Devant le roi vint Hernaus li gentis, 692  
Qui encor fu molt dolanz et pansis. 693

Cf. 556.

2) Qui fu Hernaut a la fiere pensée. 1330

3) "Par l'ame au pere dont ge fui engendrez, 3335  
"Ce fu Hernauz qui tant fu renommez," 3336

(d) HUGUES. Hugues plays a very important rôle in many of the events related in the poem. He is one of the principal messengers of Aymeri to the court of King Boniface, and it is he who delivers the message concerning the beautiful Hermengarde. He, too, leads the ten knights to inform Aymeri of the favorable reply. Upon this trip, Savari, burning with desire for revenge, attacked the small company, and but for the friendly shelter of an old tower would have destroyed them. Hugues, however, cuts his way through, and, riding posthaste to Narbonne, informs Aymeri of the danger with which his knights are threatened. He is described as old, very courageous, a noble fighter, and withal gentle and courteous.

a) *Physical: senez.*

— Sire," dist Hugues, li preuz et li senez, 1405

β) *Moral: 1) coraje hardi; 2) preuz; 3) chevaliers gentis; 4) preuz et cortois; 5) chiere hardie; 6) hardi pongneor; 7) bon vasal proisié; 8) valor; 9) chiere menbrée; 10) coraje aduré.*

1) — Sire," dist Hugues au coraje hardi, 1353

2) Cf. 1405, 2365, 3239.

3) Hugues parla, li chevaliers gentis 2337

Cf. 3239.



- 4) Hugues parla li preuz et li cortois : 2365
- 5) Hugues parla a la chiere hardie, 2723
- 6) Fors seul Hugon, le hardi pongneor, 2932  
Cf. 2945.
- 7) D'Ugon dirai, le bon vasal proisié, 2983
- 8) Lez lui Hugon qui tant ot de valor; 3150
- 9) Le dona Hugues a la chiere menbrée, 3231
- 10) Qant Hugues vint au coraje aduré, 4195

(e) CHARLEMAGNE. Although Charlemagne plays a secondary part, and is introduced to make the real hero possible, yet there is considerable attention given to him, owing to his rank and great popularity. The poet speaks of him as having white hair, a noble face, an exceedingly gracious manner, and as being of great personal courage.

a) *Physical: barbe florie.*

Preudom fu Charles a la barbe florie; 92

Qant le sot Charles a la barbe florie, 115

Cf. 357, 4398.

β) *Moral: 1) coraje aduré; 2) grant coraje; 3) fier visage;*

4) *vis fier.*

1) Ce dist li rois au coraje aduré. 279

2) Charles li rois fu molt de grant coraje; 320

3) Qant l'a veu Charles au fier visage, 330

4) "Donez la autre, enperere au vis fier," 355

"Venez avant," dist Charles au vis fier. 438

"Biaus sire Hernaus," dist Charles au vis fier, 559

Cf. 715, 732, 772, 787, 1134, 2348.

(f) SAVARI. One of the most interesting characters, outside of the immediate heroes, is Savari, the leader of the German band. He is old, with grizzly beard, and of great renown.

a) *Physical: 1) barbe mellée; 2) barbe lée; 3) barbe flori.*

1) Viellarz estoit, s'ot la barbe mellée; 1618

2) Mès Savaris qui ot la barbe lée, 1636

3) Mès Savaris a la barbe florie, 1740

Cf. 2464, 2713.

β) *Moral*: 1) *renommée*; 2) *dotence*; 3) *maleïçon*.

1) .I. Alemant de molt grant renommée, 1617

2) Savaris fu et si home en dotence, 1821

3) Qant Savaris qui ait maleïçon, 2742

(γ) MISCELLANEOUS. Cf. 368, 977, 978, 985, 2113, 2413, 2475, 4597, 4666.

D. MANNER OF DRESS. Considerable attention is given to the matter of dress; but quite noticeable is the fact that this is almost entirely confined to the upper classes. The dress of the messengers of Aymeri is described quite fully, and in bold contrast that of the Germans under Savari. Some glimpses of the wardrobe of Hermengarde are shown, as well as of the messengers when they appear at the court of King Boniface. 1) *Messengers*; 2) *Germans under Savari*; 3) *Lombards*; 4) *Hermengarde*: (1) *crine*, (2) *chapel*; 5) *knights leaving mantles*; 6) *Aymeri and knights*; 7) *bourgeois of Pavie*.

1) Richement sont vestu et acesmé; 1571

Robe de soie, mantel de gris forré, 1572

Avoit chascuns a son col afublé; 1573

Lor chauce furent de paille et de cendé, 1574

Et lor soler de cordouan ovré. 1575

The sixty messengers were all of noble birth, and being intrusted with such an important mission, it is but fitting that their dress should be in accord with their rank. We find, therefore, that the expedition is fitted out in the most lavish way. They are magnificently appareled, wearing robes of silk, or mantles, ornamented with the skin of the Siberian squirrel, attached at the neck with a hook. Their stockings were of fine silk, and their shoes of Cordovan leather. Such is the description of the knights as they start on their journey to Pavie.

2) Vestu estoient comme gent mal senée: 1622

Chascuns avoit une gonele lée 1623

Et une jupe de gros agniex forrée, 1624

Solers a ganches et chaues havetées,<sup>1</sup> 1625  
 Aumuce el chief et par devant orlée. 1626  
 Si ot chascuns ceinte molt longue espée, 1627  
 Une toise ot, s'ele fust mesurée, 1628  
 Et targe avoit roonde au col posée. 1629

In striking contrast with the elegance and beauty of dress of the French messengers is depicted that of the Germans. Our poet has suffered some real or fancied grievance at the hands of the Germans, for hardly in any other way can we account for his description of them, which savors of personal or national venom. They are clothed as if they were mad or fools. Each one wore a large tunic and a jupe furred with lamb skin; carried a long sword, so that, altogether, they presented a very grotesque appearance.

- 3) Richement sont et chaucié et vestu 2316  
 Rois Boniface, si ami et si dru. 2317

King Boniface and his companions were handsomely dressed when they called upon the French at their headquarters.

- 4) (1) Vestue fu d'une porpre roée, 2534  
 Sa crine fu d'un fil d'or galonnée, 2535

King Boniface invites the messengers to pay their respects to his sister, and, as she appears, certainly a more beautiful picture could not be made. She wore a purple robe handsomely ornamented, while in her hair threads of gold were skillfully twined.

- (2) Bien fu vestue et de ver et de gris; 3265  
 Un chapel d'or ovré et bien assis 3266  
 Ot en son chief la pucele gentis; 3267

Here she is waiting to receive Aymeri, who has just arrived at Pavie. She was magnificently appareled in a garment decorated with the skin of the Siberian squirrel, while for a head dress she wore a hat of gold work, exquisitely wrought, which was very becoming to her.

- 5) Les bons mantiax lessierent tuit arrier, 2635

<sup>1</sup>Line 1625 is not clear. Cf. Demaison, Vocabulary, under *ganches*.

- "Seignor," fet ele, "portez sanz delaier 2649  
 "As chevaliers lor mantiaus qui sont chier," 2650  
 "Atendez nos, seignor, noble guerrier. 2660  
 "Toz vos mantiax que fesiez lessier 2661  
 "Vos fet ma dame après vos envoier. 2662  
 — Seignor vallet," dist Guiz de Monpancier, 2663  
 "Or soient vostre, bien vos avront mestier. 2664  
 "Car n'afiert pas a nul franc chevalier 2665  
 "N'a duc n'a conte qui terre ait a baillier, 2666  
 "Que il enport son siege." 2667  
 "Seignor vallet," ce dist Guiz li marchis, 2668  
 "Or soient vostre li mantel vair et gris. 2669  
 "D'autres avons tot a nostre devis: 2670  
 "N'i a celui n'en ait ou .v. ou sis. 2671  
 "N'est pas reson en ce nostre pais 2672  
 "Que cuens ne dus ne princes ne marchis 2673  
 "Enport le siege sor coi il avra sis." 2674

The knights, upon withdrawing from the presence of Hermengarde, leave their costly mantles. She sends them to their owners, only to find that in their country it was customary to leave them upon such occasions.

- 6) "Molt par a ci bele gent asenblée; 2551  
 "Mainte robe ont entaillée et ovrée, 2552  
 "De ver, de gris et d'ermine forrée;" 2553  
 Cf. 392 *hermin*: 2593, 2643, 2669, 2680, 3276, 3283.

When Aymeri was introduced to Hermengarde, he was accompanied by a brilliant escort of knights, and the apparels of hermine were of great richness and beauty. The skin of the Siberian squirrel was much used on their mantles and was evidently highly prized.

- 7) Desor lor chapes en ont tant aporté 2236

Of these poor people we have very little told us. They gladly brought the wooden cups concealed under their capes; but that is all that is given us. Thus the contrast between the descriptions of the nobles and of the bourgeois stands out in bold relief.

E. SUITORS OF HERMENGARDE. Hermengarde was much admired on account of her beauty and grace, so she had many suitors.

- 1) "Antan me quist Herchenbaus de monflor: 2447  
"Vieuz est li rois, si tret mès a foiblor;" 2448
- 2) "Antan me vint querre dedanz Pavie 2461  
"Cil d'Apolice a molt grant baronnie, 2462  
"Ce est rois Otes qui a tant a seignorie," 2463
- 3) "Et Savaris a la barbe florie, 2464  
"Li Alemenz qui cuidoit grant folie, 2465  
"Car mieuz vosisse estre vive enfoie, 2466  
"Que tex viellarz eust ma druerie." 2467
- 4) "Et li dus Aces c'a Venice en baillie, 2468  
"Plus a d'un an me requiert molt et prie." 2469
- 5) "Si me requiert rois Andreus de Hongrie; 2470  
"Riches hom est, ce ne desdi ge mie:" 2471

When King Boniface tells his sister of the arrival of the sixty French knights who, in behalf of their lord, ask for her hand, she enumerates the above suitors (viz., Herchenbaus, Otes, Savari, Aces, and Andreus), and though they are distinguished and rich, yet she refuses them all, declaring that she would die rather than marry anyone except Aymeri de Narbonne.

#### F. MARRIAGE.<sup>1</sup>

- 1) Aymeri is advised to marry, 1335-1340.  
"Car prenez fame, n'alez plus atendant," 1336
- 2) He hesitates, 1341-1348.  
"Se ge n'ai tele qui molt soit avenant 1346  
"Et qui soit sage et de parage grant, 1347  
"Je n'aurai ouan fame." 1348
- 3) Hugue tells him of Hermengarde, 1353-1377.  
— Sire" dist Hugues au coraje hardi, 1353  
"Merveilles oi, par Deu qui ne menti! 1354  
"Je an sai une, par foi le vos afi. 1355  
"Ainz de mes euz ausin bele ne vi; 1356  
"Le vis a gent et le cors eschevi, 1357  
"Mès, par ma foi, ele est molt loinz de ci:" 1358
- 4) Aymeri falls in love with her and sends sixty knights

<sup>1</sup> The subject is so drawn out that it is only possible to give a "running sketch" of it. Enough has been given, it is hoped, to illustrate the custom of the day.



to ask for her hand, 1387-1435. King Boniface consents on condition his sister herself is willing to marry.

"Ma bele suer, vers moi en entendez. 2416  
 "Mariée estes, se il vos vient a grez, 2417  
 "Au plus haut prince qui soit de mere nez, 2418  
 "Qui vos envoie querre." 2419

5) She refuses unless it be Aymeri.

"Se .j. n'en ai qui est de grant valor, 2435  
 "C'est Aymeris, le noble pongneur, 2436  
 "Qui tient Nerbone et le pais d'entor," 2437

6) King Boniface is joyful at her decision.

Quant sa seror rois Boniface entant, 2503  
 Qu'ele prendra Aymeri bonement, 2504  
 Molt en est liez entre lui et sa gent, 2505  
 Et li Lonbart en sont tuit molt joiant, 2506

7) He entertains the messengers, 2527-2625.

Et Boniface sanz plus de demorée 2527  
 Les moine o lui en la sale pavée. 2528  
 Illec avoit molt de gent assemblée, 2529  
 Car la novele lor estoit ja contée, 2530  
 Que Hermenjart devoit estre espousée. 2531

8) Aymeri and Hermengarde have an affectionate meeting, 3275-3300.

A la pucele a ses braz au col mis, 3284  
 A ces paroles se sont andui assis 3299  
 Deseure .j. lit covert de paille bis; 3300  
 La parolent ensemble. 3301

9) The betrothal ceremony. King Boniface himself gives Hermengarde away.

Rois Boniface en prist a aresnier 3400  
 Conte Aymeri, le nobile guerrier: 3401  
 "Gentis cuens sire, volez ceste moillier?" 3402  
 Respont li cuens: "Riens plus ne vos requier." 3403  
 Par la main destre li vait li rois baillier; 3404  
 Li cuens la prist liement sanz dengier. 3405

10) Amusements along the way to Narbonne.

En sa compangne maint vaillant chevalier. 3747  
 Cil jugleor por eus esbanoier 3748

11) The festivities are celebrated in the camp of the Saracens.

- (1) "Feraï mes nocés en ce demoïne tref; 3930  
 "Ja en chastel ne m'irai osteler 3931  
 "Por nocés fere ne por joie mener." 3932

(2) Cf. also

- "Ne faites nocés dedanz sale voltie, 4389  
 "Ne an chastel, ne an cité garnie, 4390  
 "Qant vos prendroiz Hermenjart de Pavie, 4391  
 "Mès en ces tentes par mi la prairie, 4392  
 "Et en ces trés a la gent paiennie, 4393  
 "Fetes vos nocés par molt grant seignorie." 4394

12) Marriage solemnized by the archbishop at Narbonne.

- Jusq'a Nerbone ont la dame menée, 4423  
 Ou l'arcevesque la li a espousée; 4424

13) The marriage was attended with great pomp and splendor. The jongleurs discoursed music, while all the delicacies of the season were served to the guests, such as choice wines, fowl, meats, both fresh and cured, etc.

- Cil de Nerbone ont la feste levée, 4461  
 Vin et piment, et char fresche et salée, 4462  
 Et voleilles ont après amenée, 4463

14) The custom of bringing water and basin<sup>1</sup> just before eating is again referred to. A more knightly company was never assembled, those who served being men of great renown, and the basin being of gold.

- Li dus Girarz sanz plus de demorée 4469  
 Fait commender que l'eve soit donée; 4470  
 En .xxx. leus fu as tantes criée. 4471  
 Cil damoiseil si ont l'eve aportée 4472  
 As hauz barons de plus grant renommée. 4473  
 Mainte richesce i ot le jor mostrée, 4474  
 Mainte bacin d'or, mainte toaille ovrée, 4475  
 Et maint hennap, mainte cope dorée. 4476  
 Plus bele gent ne vit nus asenblée. 4477

<sup>1</sup> The first reference to this custom is when Aymeri had defeated the Saracens before the walls of Narbonne. Charles is so delighted with it that he invites the hero to sup with him. Cf. 968, 969.

15) The festivities lasted eight days, the guests departing on the ninth for their respective homes.

Huit jorz durerent les noces Aymeri. 4488  
 Si richement chascun jor com ge di, 4489  
 Furent li riche et li povre servi; 4490  
 Ainz de tieus noces nus hom parler n'oi. 4491  
 Au nueme jor si se sont departi. 4492

G. BIRTHS:<sup>1</sup> 1) sons; 2) daughters.

1) Aymeri lived a hundred years with his wife, and during the first thirty years they have born to them seven sons.

.C. anz la tint li preuz cuens Aymeri. 4502  
 Es premiers .xxx. ce set en bien de fi, 4503  
 .VII. fiz gentis li cuens engenoi; 4504  
 Tuit furent conte et prince signori, 4505  
 Et si conquistrent comme fier et hardi 4506  
 Les granz marches d'Espengne. 4507

The names of these sons were Bernard de Brébant, Guillaume le puissant, Garin d'Anselme, Hernaut de Gironde, Beuve, Aymer le chétif, and Guibelin.

2) Aymeri also had five daughters, who were very beautiful and who married nobles.

Entre ces freres si ot .v. serors nées, 4616  
 Plus furent beles que sereignes ne fées. 4617

H. FOOD AND COOKING.<sup>2</sup> The matter of food is necessarily one of prime importance, and the poem contains some references to articles of diet, their manner of preparation, etc. (a) *froment*; (b) *wine*; (c) *meat*; (d) *vituals*; (e) *bread*: 1) *pain*, *gastiaux*, 2) *brown bread (torte)*; (f) *bien cuite*.

(a) "Fain et avoinne, char et vin et froment," 756  
 Dex! tant i trovent pain et vin et froment, 1202

<sup>1</sup> For detailed account of the sons and daughters of Aymeri, whom they married, the number of children of each, lands possessed, etc., cf. 4508-4686.

<sup>2</sup> It is interesting to note, that (a), (b), and (c) are named in connection with army supplies; but very nearly the same things are enumerated at the wedding feast of Aymeri. It is quite probable, therefore, that these things were common, and would be mentioned under any discussion of food and provisions.

(b) Cf. 756, 1202, 4462.

(c) Et char salée, et de fresche ensemment. 1203

Cf. 756, 2126, 4462. They used also as food bear, deer, wild boar, wild ducks, chickens, and fish. Cf. discussions of animals.

(d) 1) "Vitaille avez a vos vivre maint jor; 1257

Cf. 2152, 3614, 3670, 4464, 4482.

2) Se ses viendes preissent volentiers, 2117

Cf. 2147, 2275.

(e) 1) Le pain font querre par tote la cité; 2169

Qui ot gastiax ou blanc pain beluté, 2170

We are told here the flour was sifted (*pain beluté*) before the bread was made. Just when this custom arose it is very difficult to say; but if we had no other information, this one fact indicates a considerable degree of culture and advance in civilization, for we know their ancestors—the Gauls—lived, principally upon herbs, fruits, and acorns. In the same line we find cake (*gastiax*) mentioned. This was a light pastry, probably made of flour, sugar, butter, and eggs. Its use dates from early times, and it was employed by rich and poor alike.

2) Ne mengeroit de torte en son aé, 4564

(f) Tant de viande que ja n'iert acontée, 4467

Et qant el fu bien cuite et conrée, 4468

The custom of cooking the food thoroughly was in vogue.

I. THE FAMILY AND FRIENDSHIP TIES: (a) *nephew*: 1) *niés*, 2) *neveu*; (b) *children*; (c) *race, family*; (d) *wife*: 1) *moillier*, 2) *fame*; (e) *parents*: 1) *peres*, 2) *pere*; (f) *sister*: 1) *suer*, 2) *seror*; (g) *uncle*; (h) *relative*; (i) *brother*; (j) *widow and orphan*.

(a) 1) "Biaus niés," dist il," "vostre aine soit garie," 134

"Biaus niés," dist Charles, "com mar vos vi finer!" 543

Cf. 586, 1776, 1883, 3656, 3862, 4322.

2) Et son neveu Rollant a regreter, 541

Cf. 3838, 3883, 4313, 4635.

- (d) "Que ge ne vi ne fame ne enfant;" 480  
Cf. 1124, 1337, 4504, 4616.
- (c) "Liez en seroie et tes fiers parentez." 667
- (d) 1) "Ne ne verrons ne enfant ne moillier!" 1124  
Cf. 1462, 1474, 3064, 3382, 3392, 3399, 3402, 3455, 3660, 3746, 3841, 4495, 4626, 4678.
- 2) "Aymeris sire, por Deu onipotent, 1335  
"Car prenez fame, n'alez plus atandant," 1336  
Cf. 1348, 2606, 3640, 3965, 4405, 4427.
- (e) 1) Dedanz Nerbone li fu dite et contée, 1320  
Q'Hernaus, ses peres, avoit vie finée, 1321  
Sa mere ausin, la contesse ennorée. 1322
- 2) Qant le rescout son pere et son cousin. 4612
- (f) 1) "Sa bele suer don nos avons oi." 1675  
"Puis enmenrons sa suer au cors mollé," 2213  
Cf. 2356, 2368, 2388, 2411, 2416, 2422, 2424, 4670.
- 2) Niés Savari de sa seror germaine; 1776  
Cf. 1883, 2503, 4433, 4616.
- (g) "Qui fu son oncle a la chiere menbrée." 1885  
Cf. 3799, 4361, 4402, 4406.
- (h) "Et seu tenoie por ami et parent." 1907  
Cf. 4432.
- (i) "Tant avriont a mon frere trainis," 2621  
Cf. 4433.
- (j) Dex, tante dame en fu veuve clamée, 4581  
Tant pucele orfeline apelée! 4582

## K. SALUTATION.

- 1) Li plusor l'ont acolé et besié. 2997
- 2) Dame Herimenjart jus au perron trova 3868  
Li dus l'enbrace et après la besa; 3869  
Cf. 4407.
- 3) Il s'entrebesent, qant ont di lor salu. 4363

\*The references which might be put here, by a liberal interpretation, would fill a good-sized pamphlet. I have purposely, therefore, limited them.



Not only was it customary for the kiss to be given as salutation between men and women, but also between men and men; here Aymeri and Count Girart kiss upon meeting.

L. DOWRY.

"Riche doaire li ferons tot a choi;" 2377

Cf. 2384, 4434, 4441.

The messengers of Aymeri promise King Boniface that sister shall have a rich dowry, and they describe it geographically.

M. CARING FOR DEAD: 1) *biere*; 2) *abaie*.

1) "N'en ai pas .c. qui ne soient en biere;" 513

Qui n'ont mestier fors que gesir en biere. 1761

The information given here is very meager. Beyond the fact that they had stretchers upon which the dead were placed nothing is revealed.

2) When Aymeri receives the news of the death of father and mother, he builds an abbey for them, and mass is chanted for the repose of their souls. Cf. Influence of the Bible.

N. AMUSEMENTS: 1) *hunting wild boar*; 2) *quintaine*; 3) *jesting*; 4) *hunting aquatic birds*; 5) *games*; 6) *wonderful tricks*; 7) *fencing, etc.*; 8) *by jongleurs*; 9) *torturing a bear*.

1) "Ne te membre il de l'eure ne des dis, 719

"Quant en Vienne estoit Girars assis, 720

"En la forest avoie le porc pris?" 721

When Charlemagne was captured by Duke Girart, Aymeri was very bitter toward him, and wished to put him to death. Charles now reminds him of this circumstance and is rather surprised that Aymeri should desire to be his friend.

2) "C'une quintaine me feisiez drecier," 803

"Por la quintaine envers nos chalengier," 811

Cf. 817, 820, 834, 865, 871, 877, 945, 956.

This was a game and military exercise in which the soldiers engaged. It was not always the same, but usually consisted in striking, in such a way as to avoid a blow in turn, and

figure of an armed man set upon a post. When Charlemagne found Aymeri was willing to accept Narbonne, he was very joyful, and as it was the first mollification of his grief since the death of Roland, he celebrated it with a quintaine.

3) Mainte parole ont dite et devisée. 1611

4) Roi Boniface ont el chemin trové; 1987  
Vient de riviere ou le jor ot esté, 1988

King Boniface was returning from a hunt when he saw the messengers approaching the city. He was greatly frightened, as they were heavily armed.

5) Entr'eus ensemble ont molt joé et ris, 2595  
Par tost aler ont il le jeu joé, 4349

The first of these lines refers to the reception of the French ambassadors at the court of King Boniface; the second has to do with the two heathen kings. M. Demaison suggests that in the latter case the expression may refer to some game with which we are unacquainted.

6) 3505; cf. Marvelous.

7) Li uns a l'autre escremi et josté. 3603  
Et l'un a l'autre escremir et joer; 3910

Many of the characteristics of the French are likewise attributed to the Saracens; hence they are described as fencing, jousting, and amusing themselves in general while in camp.

8) Cil juleor por eus esbanoier 3748

Aymeri is here leading the beautiful Hermengarde with him to Narbonne; and they are amused and regaled by the jongleurs along the way.

9) Le duc Girart sus el palès trova, 3850  
Ou beter fait .j. grant ors que il a. 3851

This sport consisted in torturing a bear by harassing him with dogs — a kind of amusement very common in the Middle Ages.

**Body and Its Parts:** (a) *beard*: 1) *barbe*, 2) *barbes*; (b) *heart*: 1) *seat of affections*, 2) *physical*; (c) *body*; (d) *flesh*; (e)

head: 1) *chief*, 2) *testes*; (f) *face*; (g) *chin*; (h) *hair*: 1) *chenus*, 2) *crins blois*; (i) *feet*; (j) *hand*: 1) *pong*, 2) *main destre*; (k) *arms*; (l) *neck*: 1) *col*, 2) *haterel* = nape; (m) *entrails*; (n) *backbone*; (o) *ear*; (p) *eyes*; (q) *legs*; (r) *blood*; (s) *side*; (t) *trunk*; (u) *back*.

(a) 1) Preudom fu Charles a la barbe florie; 92

Cf. 115, 357, 1591 *chanu barbé*, 1660, 1740, 2464, 2474, 2713, 4398.

2) "Et Agolans et Dromons li barbés," 303

(b) 1) Dedanz son cuer forment a goloser; 191

"Quant m'en remembre, molt ai le cuer dolant." 3184

Cf. 485, 728, 839, 1022, 1903, 2688, 2755.

2) Ainz se leroit percier cuer et entrengne 2961

(c) "Et de mon cors pener et travaillier." 352

"Ja tant com puisse el cors avoir la vie," 363

"Le cors ai taint par desoz mon hermin." 392

Cf. 841, 1395, 1913, 2875, 2906, 2988, 3179, 3999, 4052, 4058, 4098, 4257, 4281, 4316, 4417, 4465.

(d) "Que tote en ai la char tainte et blemie," 368

Cf. 414, 3724.

(e) 1) Li enperere tint molt le chief enclin, 377

Hugues l'antant, si a le chief bessié, 3005

Cf. 1626, 3267, 4065.

2) Testes et braz, et piez et poinz tranchier, 1175

Cf. 1918, 3228, 4049.

(f) Face and visage (*vis*, *chiere*). Cf. Personal Description.

(g) Quant cil l'antant, si bessa le menton, 404

Ja li tranchast le chief soz le menton, 2818

(h) 1) "Se ge ne fusse si vieuz et si chenuz," 649

"N'en eschapast ne juenne ne chenu;" 4373

2) Et xxij. a Jociaume as crins blois, 1505

Cf. 2376, 2535 *crine*.

(i) Au pié le roi se vait agenoillier, 786

Il saut en piez a guise d'omme fier. 2831

Cf. 1175, 2852, 2857, 2992, 3359, 3494, 3537, 4175, 4269, 4312, 4554.

- (j) 1) Mès Aymeris au coraje aduré 923  
Les enchaüçoit, el pong le branc letré. 924  
Cf. 1175, 2852, 3681, 4048, 4109, 4175, 4269.
- 2) Par la main destre la prant par armistez. 3304  
Par la main destre li vait li rois baillier; 3404
- (k) Testes et braz, et piez et poinz tranchier, 1175  
Cf. 2414, 3284, 4175, 4215, 4315.
- (l) Et pant au col le fort escu pesant, 1717  
Cf. 1869, 2414.
- 2) El haterel, d'un grant caillo plenier, 1969  
Que tout le hiaunie li a fet defroisier, 1970  
Et par desoz le haterel sengnier, 1971
- (m) Car li suens fu navrez par mi l'entregne, 1791  
Ainz se leroit percier cuer et entregne 2961
- (n) L'espié li met très par mi l'eschinée, 1876
- (o) "Tost le fandroient del branc jusqu'en l'oie;" 2307  
Li uns a l'autre le conseille en l'oie, 2578
- (p) Les euz ot vers, la face colorée; 2536  
Pleure des euz, mot ne li respondié. 3006  
Cf. 3268, 3803, 4049, 4554.
- (q) Janbes levées l'abati el sablon, 2815
- (r) Les cors ont tainz de sanc et de suor, 2906  
Cf. 2933, 3724, 4317, 4345.
- (s) Cengnent espées a lor flanc senestrier, 3678  
Si ont lor flans estroitement bandé; 4284
- (t) Tant braz tranchié, tant pong, tant pié, tant bu, 4175
- (u) Au dos les siut, el pong le branc letré, 4338

**Subjective Life: INFLUENCE OF THE BIBLE.** A study of the influence of the Bible upon our poem and upon old French literature in general is intensely interesting. We can scarcely refer to a writer of the period who does not, upon almost every page, show this influence. In the *Chanson de Roland* it is a very prominent feature, the principal characters continually illustrating it.

In our poem we find no exception to the rule. The religious spirit is deeply rooted, and from it we may gather something of the condition of the people. The French were exceedingly careful to recognize the power of God, and call upon him in time of distress, not forgetting to return thanks for victory and happiness.

a) *GOD*: (a) *Dex*. We find this form used all through the poem, only *Deu* comparing with it in frequency of use.

Puisque *Dex* ot cestui mont establi. 25

Grans vertuz fist *Dex* por lui en sa vie, 93

Mainte miracle li fist *Dex* en sa vie, 101

"Hé, *Dex* aie! com est bien encontré!" 278

—*Dex*!" ce a dit Hernaüs de Biaulandois, 626

"Encore est *Dex* plains de molt granz vertuz, 647

Cf. 659, 664, 678, 680, 683, 760, 762, 767, 1024, 121278, 1289, 1303, 1880, 2314, 2401, 2480, 2537, 283061, 3084, 3088, 3293, 3324, 3375, 3644, 3650, 3690, 373776, 3784, 3914, 3921, 3924, 3928, 3938, 4008, 4095, 414239, 4445, 4525, 4581, 4622.

(b) *Deu*. This form occurs many times, and the two *Dex* and *Deu*—show how thoroughly the poet was imbued with the religious spirit—at any rate in outward form.

"Ce a fait Ganes que li cors *Deu* maudie! 146

"Sire," fet il, "par *Deu* merveilles oi; 208

—En non *Deu*, sire, ja ne vos ert celé:" 301

—Naines," dist Charles, "foi que doi *Deu* le roi,"

"Ja, se *Deu* plest qui de l'eve fist vin," 385

"Ja, se *Deu* plest, cele gent aversiere" 503

Cf. 564, 620, 656, 669, 716, 784, 812, 884, 1019, 101188, 1279, 1387, 1827, 2056, 2180, 2269, 2313, 2371, 242455, 2499, 2560, 2580, 2737, 2768, 2791, 2960, 3116, 313175, 3391, 3397, 3464, 3808, 3826, 3836, 3920, 4119, 424270, 4375, 4430, 4530, 4600, 4657.

(c) *Variations*: 1) *Damedeu*; 2) *Dé*; 3) *Damedex*; *Damedé*. It will be noticed that the shorter forms, *Dam* and *Dé*, are used for the sake of the rhyme.

- 1) Ou Damedeu et si saint sont servi. 32  
Et Damedeu tel loier l'en rendi 40  
Cf. 1232, 2774, 3858, 3912, 4055, 4537.
- 2) — Sire," dist Naimés, "merci por amor Dé! 242  
"Aiez pitié de ce vostre barné" 243  
Cf. 1566, 2011.
- 3) "Cil Damedex qui maint en paradis," 705  
"Que Damedex qui pardon fist Longis," 743  
Cf. 2548, 2719, 2922, 2928, 3162, 3273, 3987, 4677.
- 4) "Tant avons fet, la merci Damedé," 3024  
— Oil, biaux oncles, la merci Damedé! 4323.

(d) *Titles and attributes:* 1) *God the King of Majesty;* 2) *God the King;* 3) *God who does not lie;* 4) *King of Paradise;* 5) *the Judge;* 6) *God omnipotent;* 7) *God the Creator;* 8) *God the Savior.*

- 1) Qui Deu ne croient le roi de majesté 305  
"Se Dex donoit, li rois de majestez," 665  
Cf. 849, 1567, 3014, 3045, 3057, 3638, 4265.
- 2) — Naimés," dist Charles, "foi que doi Deu le roi," 313
- 3) "Biaus niés," fist il, "cil Dex qui ne menti" 586  
"Que, par ce Deu que onques ne menti," 599  
Cf. 1354, 1383, 2492.
- 4) "Qant Deu plera, le roi de paradis," 737  
Cf. 2340, 2676.
- 5) "Ja se Deu plest, le vrai jostissier," 784  
Cf. 1185, 1188.
- 6) Il les maudit de Deu onipotent : 1023  
"Aymeris sire, por Deu onipotent," 1335
- 7) "Si m'eist Dex, le pere criator," 1265  
"Foi que doi Deu le vrai criator," 2433  
Cf. 2449, 3157.
- 8) Et dist li rois : "Par Deu le sauveor," 1288  
"Por Deu, seignor, le vrai sauveor," 2916.

<sup>1</sup> Longis is said to have been the name of the soldier who pierced the side of Christ with a spear as he was hanging on the cross. Cf. 3116.



β) CHRIST. The references to Christ, while not rare, yet do not occur with anything like the frequency of those to God.

(a) *Jesu Crist*; (b) Christ (*deu*) who was crucified.

- (a) Q'an n'i creust Jesu Crist et son non; 71  
 Et por lor ames Jesu Crist forment prie, 132  
 Mès, par celui qui de virge nasqui, 593

Cf. 873, 2323, 2332, 2494, 3139, 3853, 3939, 4248, 4366.

- (b) "Biaus fiz, por Deu qui en croiz fu penez," 674  
 "En l'annor Deu qui en la croiz fu mis," 740  
 "Si m'eist Dex qui en sainte croiz fu," 963  
 Cf. 2601, 2678, 2703, 3327, 4011.

γ) SAINT MARY.

- "Que dirai ge, dame sainte Marie," 141  
 "Car se Deu plest, le fil sainte Marie," 1110  
 Dist Boniface: "Par Deu le fil Marie," 2286

Cf. 306, 593, 2301, 2476, 2572, 2582, 3939, 4669.

δ) THE DEVIL: 1) *deable*; 2) *maufé*. With so many references to God in our poem, we would naturally expect some to the devil or devils. The Germans and Saracens call the French devils, particularly after having met them in battle.

- 1) "Li vis deables la puise trebuchier!" 340  
 "Ce sont deable c'avons ci encontré!" 914  
 "Ce sont deable, par le mien escient!" 1935

Cf. 1963, 2033 *deable*, 3554, 3617.

- 2) "Donez la autre, au maufé la conment!" 493  
 D'eus vos lerons, a maufé les commant; 1007  
 Cf. 2252, 2405.

ε) PERDITION.

Tornée fust tote a perdicion 69

ζ) PARADISE. We find they had distinct ideas as to the future life and believed that happiness with Christ was possible to be obtained. Charlemagne illustrates this when, returning from Spain, discouraged and gloomy over the loss of Roland and his brave companions, he breaks forth into a prayer to Christ for their souls.

Et por lor ames Jesu Christ forment prie, 132  
 Que il les mete en pardurable vie: 133  
 "Biaus niés," dist il, "vostre ame soit garie, 134  
 "En paradis coronnée et florie!" 135

Cf. 465, 705, 737, 2340, 2676, 2695, 3273, 3517, 4651.

7) JUDGMENT DAY.<sup>1</sup>

"Ce ne sera jusqu'au jor del jois 459

8) PLACE OF WORSHIP.

1) En abaie et en religion 54

In what may be termed the prologue the poet, in commending the work, says it is not suitable for the contemptible, the wicked, and the worthless; but is suitable for kings and nobles, and for reading in the abbey and convent.

2) "A saint Denis en la mestre abaie?" 137  
 Des sinagogues fist les Mahons oster; 1224  
 Un biau mostier font fere et compaser, 1228  
 Que au mostier a fet messe chanter, 1237  
 Après la messe ne vost plus demorer 1243

When Charlemagne captured Narbonne, his first thoughts were to break in pieces the heathen images; to drive out the Mohammedans; to establish a church; and to make an offering. These things having been done, he departs for France.

3) Une abaie a por eus estorée, 1325  
 Ou il ot puis mainte messe chantée. 1326

Aymeri erects an abbey in honor of his father and mother, and there has mass chanted for the repose of their souls.

4) Del mostier issent sanz nule demorée, 4447

The marriage ceremony of Aymeri and Hermengarde was performed in the church at Narbonne, the archbishop officiating.

9) MIRACLES.

1) Preudom fu Charles a la barbe florie; 92  
 Grans vertuz fist Dex por lui en sa vie, 93  
 Cf. 101, 247, 656.

<sup>1</sup> It is interesting to note that Perdition and Judgment Day occur much less frequently than any of the other divisions.

- 2) "Ja, se Deu plest qui de l'eve fist vin," 385

This is the only reference in the poem to the miracles performed by Christ.

λ) MANNER OF WORSHIP. The worship was usually conducted by an archbishop, and consisted of chanting mass and making an offering.

- 1) *Mass*. Cf. 1237, 1243, 1326, 4446.

- 2) An *offering* is described as follows:

Molt grant offrende i fist li rois doner, 1239  
 Et li baron, et li conte, et li per, 1240  
 I vont chascuns s'offrende presanter, 1241  
 Un besant d'or o .j. marc d'argent cler. 1242

μ) THE ARCHBISHOP. The references to the archbishop are not numerous. This is in striking contrast with the *Chanson de Roland*, where he plays one of the most important rôles. But, though he is not mentioned with great frequency, the prominence and responsibility of the position leave little doubt that he figured conspicuously in the history of the time. Upon the capture of Narbonne, Charles installed one without delay, showing the importance of the office.

Puis i ont fet establir et poser 1230  
 Un arcevesque, sanz plus de demorer, 1231  
 Aveques lui en a sa gent menée; 1297

Cf. 1548, 1938, 4424.

ν) SAINTS. The impress of the Bible is shown very clearly when we deal with this subject. With the real biblical characters we have little to do—only three or four being mentioned—but it was quite popular, in the Middle Ages, to generalize the term saint. A number belong to this latter class. Then, too, we should remember the widespread influence of the apocryphal books of the New Testament.<sup>1</sup> Many of these were probably as well known and even as much respected as the canonical texts. Some of them, at least, were read in the churches.

<sup>1</sup> Cf. "Apocryphal Books of New Testament," *Encyclopedia Britannica*.

(a) *Biblical*: 1) *St. Mary*; 2) *St. Paul*; 3) *St. Peter*; 4) *St. John*.

1) Cf. *St. Mary*.

2) Le chief saint Pol, ce dit en sanz fauser, 1234

3) "Ce est saint Pere et saint Pol autresi;" 1371

4) Ce fu a feste saint Jehan en esté, 3632

(b) *Non-Biblical Saints*: 1) *Honoré*; 2) *Martin*; 3) *Denis*; 4) *Fremin*; 5) *Climent*; 6) *Paul*; 7) *Amant*; 8) *Remi*; and 9) *Richier*.

1) "Mès, par la foi que doi saint Ennoré," 240

2) "Droiz enperere, foi que doi saint Martin," 388

3) By far the most frequently mentioned of this class is *St. Denis*. He was an apostle to the Gauls and was sent from Rome about the middle of the third century. He went to Paris, where he made many converts, but was finally put to death by the governor. His body was placed in an abbey near the city which later took his name. The popular legends concerning him—such as that, after having had his head cut off he took it in his hand and started out upon the road, while the angels chanted about him "Gloria tibi, Domine"—no doubt took a firm hold upon the popular mind, and naturally our poet reflects it here.

"Droiz enperere, par le cors saint Denis," 458

"Aymeriet, por le cors saint Denis," 717

"Et qant vodroiz, par le cors saint Denis," 734

Cf. 816, 1659, 2608, 3297, 3427.

4) "Que, foi que doi saint Fremin d'Aminois," 612

He was the first archbishop of Amiens and suffered martyrdom 290.

5) Dist Aymeris, "par le cors saint Climent!" 761

6) Le chief saint Pol, ce dit en sanz fauser, 1234

He was the first archbishop of Narbonne.

7) Dist Aymeris: "Par le cors saint Amant," 1341

8) "Bon gré l'en sai, par le cors saint Remi!" 1382

- 9) "Aymeris sire, par le cors saint Richier," 3415

He founded a monastery in Picardy in the seventh century, and this afterward bore his name.

(c) *Miscellaneous*. Here we shall put the references to 1) *saints in general*, where no name is given, and also to 2) *saints from a particular locality*.

- 1) Ou Damedeu et si saint sont servi. 32

Cf. 680, 2580.

- 2) —Sire," font il, "par les sainz de Poitiers," 2143

Et jure Deu et les sainz de Bretengne, 2960

ξ) APOSTLES. Of the twelve apostles of Christ there is distinct mention of only two—Saint Paul and Saint Peter—with a reference to the festival of Saint John (cf. Saints). There are, however, a number of references merely to "the apostle" which seems to have been a mild ejaculation or by-word.

"Mès, par l'apostre que l'en doit aorer," 199

"Mès, par l'apostre que l'en requiert et prie," 371

Cf. 491, 1027, 1234, 3927.

- ο) SOUL, SPIRIT: *ame*.

Et por lor ames Jesu Crist forment prie, 132

Cf. 134, 465, 1395, 1877, 3139, 3335.

π) CUSTOM OF MAKING PILGRIMAGE: 1) *bordon*; 2) *pau-miers*.

- 1) "Et lor bordon si sont lonc et ferré." 2015

- 2) "C'onques viande outre mer as paumiers" 2147

The lines are suggestive as to the customs of the pilgrims. They carried a staff, and those returning from Jerusalem carried palms from the Holy Land. As this poem was written in the thirteenth century,<sup>1</sup> thousands were journeying eastward every year.

EXPRESSIONS OF SORROW: (a) *Charles*: 1) *tristes*, 2) *deserted by barons*, 3) *duel*, 4) *miscellaneous*; (b) *Aymeri*: 1) *death of parents*, 2) *dolor*; (c) *miscellaneous*.

<sup>1</sup> Cf. Demaison, Vol. I, p. lxxxix.

(a) The expressions of sorrow are quite numerous in the poem and, for the most part, are confined to the first half of it. This is as we should expect, remembering that the thread of the story begins with Charles returning from Spain, where the flower of the French army had been destroyed, and fully 50 per cent. of these expressions are uttered by the emperor himself in lamenting his lost heroes. While vainly seeking among his barons for someone to take Narbonne, his heart is almost crushed by the refusal of so many of them, and he bursts forth into lamentation for Roland and the others, which is not only one of the finest specimens in our poem, but one of the very best to be found in old French literature.

- 1) Tel duel en ot que n'est hom qui le die; 116
- Puis revint Charles vers France la garnie, 125
- Iriez et tristes, de ce ne doutez mie. 126
- Des .xij. pers fet chiere molt marrie, 131
- Li enperere tint molt le chief enclin, 377
- Por ces .iiij. contes qui si sont de fier lin, 378
- Qui si refusent Nerbone tot en fin. 379

Cf. 540-546, 553.

2) When Charles finds himself deserted by all his barons, he gives way to his feelings in the following manner. As it is quite celebrated, I give the entire passage.

- Quant se voit Charles que tuit li sont failli, 581  
 Ne vellent estre de Nerbone sessi, 582  
 Forment regrete Rollant, son chier ami, 583  
 Et Olivier, son compaignon hardi, 584  
 Et les barons que Ganelons trai. 585  
 "Biaus niés," fist il, "cil Dex qui ne menti 586  
 "Ait de vostre ame et pitié et merci, 587  
 "Et des barons qui por lui sont feni! 588  
 "Se fussiez vis, très bien le sai de fi, 589  
 "Ne remeinsist mie Nerbone ainsi. 590  
 "Puis que mort sont li mien vrai ami, 591  
 "Crestienté n'a mès nul bon ami. 592  
 "Mes, par celui qui de virge nasqui, 593  
 "Ne partirai mès de cest siege ci, 594  
 "Tant com païen en esteront sessi. 595  
 "Seignor baron, vos qui m'avez servi, 596



"Ralez vos en, de verté le vos di, 597  
 "En vos pais ou vos fustes norri! 598  
 "Que, par ce Deu qui onques ne menti, 599  
 "Puis que je voi que tuit m'estes failli, 600  
 "Qui que s'en aut, je remendrai ici, 601  
 "Si garderai Nerbone!" 602

3) "De mon duel ai molt grant alegement," 748

4) Cf. 144, 152, 398, 399, 748, 801, 1272.

(d) 1) Li vint novele qui pas ne li agrée; 1319  
 Dedanz Nerbone li fu dite et contée, 1320  
 Q'Hernaus, ses peres, avoit vie finée, 1321  
 Sa mere ausin, la contesse ennorée. 1322  
 Qant il le sot, dolor en a menée, 1323

Aymeri had scarcely succeeded in capturing Narbonne when he received the sad news of the death of his father and mother.

2) "S'estes sanz oir, ce sera dolor grant; 1339  
 "Joie en avront Sarrazin et Persant." 1340

Aymeri is urged by his counselors to marry, that he may have an heir to inherit his possessions — without which his friends would be very sorrowful.

(c) Mort le trebuche del bon destrier d'Espengne. 1781  
 Grant duel en ont li prince et li chatengne, 1782

Cf. 127, 365, 1903, 2714, 2717, 2755, 2803, 2876, 2947, 2957, 3184.

EXPRESSIONS OF JOY. The expressions of joy are not quite so numerous as those of sorrow. They reflect quite well, however, the status of affairs at the time of their utterance.  
 (a) *Charles*; (b) *the French*; (c) *the Lombards*; (d) *Savari*;  
 (e) *messengers*; (f) *wedding*; (g) *joys of paradise*; (h) *miscellaneous*.

(a) —Dex!" ce dist Charles, "car fust il or venez! 659  
 "Onques n'oi si grant joie." 660

Cf. 770-771; 795-796-797; 947, 1247.

(b) François le voient, grant joie en ont menée, 1878  
 Molt sont li conte de l'escuier joiant, 1891

- (c) Molt en est liez entre lui et sa gent, 2505  
Et li lonbart en sont tuit molt joiant, 2506
- (d) Qant Savaris qui ait maleïçon, 2742  
Choisi les contes, si joianz ne fu hom. 2743

When Savari sees the small number of messengers, he is possessed with a malignant joy, thinking to wreak his revenge upon them.

- (e) Lors firent joie nus hum ne vit gregnor; 3155  
The messengers who were besieged in the tower were very joyful when Aymeri appeared with his knights.
- (f) "Por nocces fere ne por joie mener." 3932  
"A feste et a grant joie." 4380  
Tote la nuit ont grant joie menée. 4411
- (g) En deservi la joie permanent. 4527
- (h) Cf. 1256, 1340, 2595, 3166, 3246, 3282, 3406, 3484, 3485, 3857, 3861, 4453, 4651.

EXPRESSIONS OF ANGER. There are a number of instances in the poem where persons show anger, and hence a number of words are used to express the emotion, varying in intensity from ill humor to wrath. Some of them are used to show the anger of Charles when so many of his noble barons fail him in regard to Narbonne, others the hate of Aymeri for the Saracens, and still others plainly show the feeling the knights entertained for the Germans under Savari. (a) *Related words*: 1) *iriez*, 2) *irier*, 3) *ire*, 4) *irascuz*, 5) *iror*, 6) *iré*, 7) *airier*, 8) *airer*, 9) *airée*, 10) *airoison*.

- 1) Puis revint Charles vers France la garnie, 125  
Iriez et tristes, de ce ne doutez mie. 126

Charles is returning to France after the crushing defeat at Roncevaux. He has not, as yet, seen Narbonne.

- Si li respont iriez comme sengler: 234  
Cf. 421, 2817, 3525.

- 2) Qant cil l'antant, si se prist a irier: 338

An example of the anger of a baron when Charles offers to give him Narbonne, which is strongly fortified and heavily

garrisoned. Many of the barons felt that such an offer was very poor pay for their long service.

- 3) Quant cil l'antant, a pou d'ire n'enrage: 530  
Par ire vont l'asaut recommencier; 1130

The soldiers were much enraged at their repulse before Narbonne, and renewed the attack with great energy.

S'il est iriez, por coi l'oie soner, 3525  
Tout maintenant li fet s'ire oublier. 3526

Such was the power of this wonderful tree of copper, filled with singing birds, that by listening to it one forgot his anger.

- 4) "Ne devez estre de rien si irascuz." 643  
—Seignor," dist il, "n'en soiez irascu. 2331  
5) Lor escuiers, dont molt ont grant iror. 2904  
6) Li roi paien en sont forment iré; 4223  
7) En Charlemaine nen ot que airier,<sup>1</sup> 435  
Sachiez de voir, en eus n'ot qu'airier. 1121

Cf. 2830, 3101.

- 8) Ainsi dist Charles ou il n'ot c'airer,<sup>1</sup> 547  
Li rois l'antant, n'ot en lui c'airer. 2277  
9) Et cil le fiert par molt grant airée; 1874

The personal combats were extremely fierce, which is not difficult to account for when we remember the enmity they bore one toward the other.

- 10) Li ber l'enpant par grant airoison, 2814

(b) *Mautalant*, used by 1) *Charles*, 2) *Aymeri*, 3) *miscellaneous*.

- 1) Quant Charlemaine ot Naimon escouté, 232  
De mautalant a tout le sens mué; 233  
Plains fu li rois de molt fier mautalant, 471  
"Vos vendré ge molt chier mon mautalant!" 1029

The defeat of the first assaulting party before Narbonne

<sup>1</sup> Used substantively.

angered Charlemagne very much, and he declared it should cost them dear.

2) Qui vers paiens orent grant mautalant. 1010

3) Savari, Hugues, etc. Cf. 1811, 1915, 2508, 3008, 4154.

(c) *Sopeçon.*

Charles li rois fu en grant sopeçon, 398

Qant si li faillent si conte et si baron. 399

(d) *Corrociez.*

Molt fu li rois corrociez et pansis, 450

Lonbart l'entendent, n'i ot que corrocier:<sup>1</sup> 3429

(e) *Maudite.*

"Maudite soit tel terre!" 539

(f) *Maleïçon.*

Qant Savaris qui ait maleïçon, 2742

(g) *Anger of emir.*

Li amiranz les en a relevé 3539

Et fierement les en a apelé: 3540

"Que avez vos, chetif maleuré?" 3541

The two Saracen kings who had escaped from Narbonne heard that Aymeri had gone to seek a wife, and hastened to inform the emir of this. They find him celebrating a great feast, but do not wait until the conclusion of it, rushing wildly into his presence. Naturally he was surprised and angered at them, but relaxed, however, when he heard the news that they brought.

(h) *Anger of Aymeri.*

"Paienne gent, Dex vos puist craventer! 3914

"Mal soit des meres qui tant en ont porté, 3915

"Puis des glotons qui les ont engendrez!" 3916

When Aymeri saw the pagans encamped about Narbonne, his anger knew no bound, and he called down upon them the wrath of heaven.

**Customs of War: ARMS AND ARMOR.** There are few subjects, if any, of more interest or of greater importance to

<sup>1</sup> Used substantively.

us than this, and a special study of it, as presented by the poem, shows the complete manner of warfare common to the age. We divide the subject as follows: A. WEAPONS OFFENSIVE; B. WEAPONS DEFENSIVE; C. EITHER OR BOTH.

#### A. WEAPONS OFFENSIVE.

(a) *The sword*: 1) *espée*; 2) *branc*; 3) *branc lettré*; 4) *surrendering sword*; 5) *girding sword to left side*; 6) *conferring knighthood*; 7) *scabbard*. The sword is the noble weapon of mediæval warfare. It is the sword which principally characterizes the knight, and the literature of the time bears testimony to its value and importance. In the *Chanson de Roland* one of the prominent features is that the heroes gave special names to their swords, so that the sword shared the fame of its master. Compare, for example, Durendal of Roland, Joyeuse of Charlemagne, Almace of Turpin, Halteclere of Oliver, etc. In striking contrast with this we find only one reference<sup>1</sup> to the name of a sword in this poem. It is where Aymeri gives his sword, *Gresbe*, to his fifth son, *Beuvre de Commarcis*.

The sword, too, was the weapon used in knighting,<sup>2</sup> of which some slight traces remain even in modern times. There is, however, only one case where the sword is explicitly stated as being used in that capacity; but its use as such is well known. It is noticeable that nothing is said as to "hilt" of the sword, nor does it contain any relics.

- 1) "L'espée ceinte et lacié la coifiere." 510  
Si ot chascuns ceinte molt longue espée, 1627  
Li uns d'espée et li autres de lance; 1835  
Chascuns ot armes et espée forbie 2709

Cf. 1200, 1696, 1799, 1804, 1864, 1915, 2730, 2735, 2817  
3212, 3215, 3678, 4073, 4644.

- 2) Mès Aymeris tint le branc<sup>3</sup> acéré: 917  
Et Aymeris vint le branc entesé, 930

<sup>1</sup> Cf. 4578.

<sup>2</sup> Cf. 1865.

<sup>3</sup> *Branc* is variously employed in old French, sometimes meanin-

Paiens ocirre au branc forbi d'acier, 1174

La destre hanche a li brans conseue. 1805

Cf. 1824, 1917, 2307, 2624, 2833, 2852, 2895, 3453, 4065, 4073=blade of sword, 4093, 4134, 4200, 4261.

3) Les enchaucioit, el pong le branc letré. 924

Chascuns tint tret le branc d'acier letré; 4208

Au dos les siut, el pong le branc letré, 4338

This is interesting, as we are told the blade or hilt of the sword contained some lettering. This probably took the form of inscriptions, or possibly the maker had his own name engraved upon it.

4) Qant Savaris ot rendue s'espée, 3215

We see here a custom which has lived on to the present time, viz., the defeated leader surrendering his sword as a token of submission.

5) Cengnent espées a lor flanc senestrier, 3678

The custom of girding the sword to the left side grew up very early. This, in all probability, arose from the necessity as well as convenience of the case. Particularly would this be true if the swords were long, and we should expect them to be so for cavalry men. We are told the Germans carried very long swords (cf. 627); but nothing is said as to the French.

6) Fouques ses sires li dona la colée; 1865

Cf. 633, 824, 3831.

The case cited is only one where the sword is explicitly mentioned in conferring this honor; but the other references, while general, refer to the same thing

7) Del fuerre a trete l'espée tote nue, 1799

Strange to say, this is the only time the scabbard is mentioned in the poem. As to what it was made of, nothing whatever is said. By a curious coincidence it was mentioned only once in the *Chanson de Roland* (ll. 444-445). Cf. Gautier, *Chanson de Roland*, p. 385; Gautier, *La Chevalerie*, p. 707.

*steel of the sword*; and, again, merely sword. For the most part, in our text, it is used synonymously with *espée*.



(b) *The lance*: 1) *espié*; 2) *lance*; 3) *hante*. Owing to the manner of warfare, the lance, too, was a very important weapon. The knight, armed with a lance and bearing down upon his enemy, is one of the most familiar figures of mediæval literature.

1) Li uns prent lance et l'autre espié carré; 829

Le jor i ot maint espié tronçonné, 867

Et maint espié, et maint escu listé, 1585

L'espié li met très par mi l'eschinée, 1876

Cf. 1871, 1913, 2826, 2837, 3647, 3681, 3722, 3727, 3737, 3998, 4023, 4056, 4099, 4162, 4251.

In the *Chanson de Roland* *espié* is nearly everywhere used synonymously with lance. In our poem, however, it seems that there is a shade of difference in meaning. We have the positive statement that (cf. 829) some of the young men armed themselves with the lance, while others took the *espié*, or short lance. This is the only case where they are contrasted, and it is, to be sure, a very delicate point to determine just the difference between them. Possibly the one is for charging on horseback, while the other for hand-to-hand contests on foot. We know the *espié* was the "Boar lance;" hence its adaptability for personal contests. The poem does not give any information about how long the lances were.

2) Et mainte lance dont li fer sont carré; 868

Plaine sa lance l'a mort acravanté. 898

Prist une lance qui ne fu pas d'osiere, 1752

Cf. 1758, 1766, 1823, 1835, 1854, 1902, 2007, 2807, 4539.

3) Brandist la hante qui le fer ot carré, 894

Tant hante fraindre et tant escu percier, 3703

Cf. 3727, 4121, 4173, 4213.

The lance was composed of two parts, the wood and the head. The wood is mentioned in the above citations.

(c) *Engines*. We find two kinds of engines described: 1) *berfroï* (used synonymously with engine) was a machine of war built of framework in the form of a tower, with a kind of

<sup>1</sup>Cf. *Chanson de Roland*, Gautier, p. 386.

draw-bridge at the top, which could be rolled near the walls to aid in an assault; 2) *perriere* was an engine constructed for throwing large stones with which to batter down the walls.

1) "Ne crient asaut, perriere ne berfroï. 214

Naimés tells Charlemagne that Narbonne is so strongly fortified that the inhabitants fear neither assault nor engines of war.

"Fetes moi tost .j. angin fort et grant," 1032

Charlemagne was defeated in his first attack upon Narbonne; then it was he had an engine constructed, the work on which was pushed day and night.

Vers la cité vont le berfroï traïant; 1043

Cf. 315, 1042, 1052, 1074, 1081, 1135.

2) "Mainte perriere i orent amené;" 291

Et les perrieres fet deseure porter, 1054

Cf. 214, 1091.

We have presented a very vivid picture of the storming of Narbonne; the manner of attack and defense is not unlike that employed by the Romans. This necessitated and gave great opportunity for personal bravery, and our heroes are depicted as the very soul of courage.

(d) *Pick and axe.*

L'un de picois, li autre de congnie, 1101

(e) *Axes.*

1) Li .xx. tenoient .xx. granz haches d'acier; 1155

The defense of Narbonne was no less heroic than the assault. After suffering repeated repulses, Aymeri put himself at the head of twenty chosen men and with great axes succeeded in forcing an entrance to the city.

2) Chascuns ot hache ou dart qui bien trancha. 3878

Hermengarde was cordially received by her uncle, Girart, and her apartments were guarded by Lombards armed with axes.

3) L'un porte hache et li autres faussart; 4142

Weapons of the Lombards who go to the aid of Aymeri at Narbonne.

(f) *Darts.*

Portent maint dart et maint espié molu, 4162

Cf. 3878.

g) *Arrow and crossbow.*

1) Li archier font saietes descochier, 1139

2) En toz sans durent plus d'une arbalestée. 4480

B. WEAPONS DEFENSIVE.

(a) *Helmet*: 1) *vert hiaume*; 2) *hiaume de Pavie*; 3) *hiaume, hiaume luisant*; 4) *hiaume jemé*; 5) *iaume paint a flor*; 6) *hiaume d'acier*; 7) *iaume agu*. Just as the sword may be taken as the type of offensive weapons, so the helmet of defensive. It is designed to protect the head and is composed of two or three different parts. In the descriptions it is presented in a number of varieties, from plain to fancy. Epithets abound, such as: "the shining helmet," "helmet of Pavie," "the jeweled helmet," "pointed helmet," etc. They were frequently pointed, which, no doubt, lessened the force of a blow.

1) Et tant vert hiaume fret et escartelé, 908

"Et ce vert hiaume fret et escartelé?" 3022

Cf. 3131, 4123.

2) Et enbarré maint hiaume de Pavie. 1093

"Et si fermons les hiaume de Pavie," 2727

The custom of describing things as coming from a particular country or city is frequent throughout the poem.

3) Hauberc ou hiaume, ou espée luisant, 1200

"N'auberc n'espée ne hiaume reluisant!" 1696

Cf. 1970.

4) Maint bon hauberc et maint hiaume jemé, 1584

Cf. 2007, 4562.

5) S'un d'aus le fiert sor l'iaume paint a flor, 2897

Tuit sont cassé lor hiaume paint a flor, 2908

- 6) De blans haubers et de hiaumes d'acier, 3646  
 Vestent haubers, lacent hiaumes d'acier, 3677  
 7) Chascuns d'eus oste de son chief l'iaume agu; 4362

(b) *Coat of mail*: 1) *hauberc doblter*; 2) *hauberc fremillon*, 3) *hauberc*; 4) *auberc de Sartengne*; 5) *hauberc desafré, safré*; 6) *blans haubers*; 7) *hauberc cler*; 8) *broine*. We find numerous references to this, as it was so important a part of the equipment for battle. Some little light is thrown upon the materials, and decorations. They are spoken of as *being double*, made of mail, coming from Cerdagne,<sup>1</sup> varnished, made of steel, etc.

- 1) "Ne jui .iiij. nuiz sanz mon hauberc doblter," 350  
 "Tant ai porté mon hauberc doblentin," 390

- 2) "Toz jorz vestu mon hauberc fremillon." 411  
 Cf. 2811, 3130.

- 3) L'escu li perce, l'auberc li a fausé, 897  
 Et maint hauberc desrout et despanné, 907  
 "Et maint haubers desrouz et despane," 1434

Cf. 1200, 1260, 1584, 1696, 1912, 2006, 2909, 3677, 3719, 4097, 4122, 4174, 4214.

- 4) L'escu li perce et l'auberc de Sartengne, 1780

- 5) "Et ce hauberc desrout et desafré," 3021  
 Et tant hauberc desrout et desafré, 4214  
 Li sans li ist par le hauberc safré, 4317

*Safré*<sup>2</sup> seems to have been a sort of gilded varnish, produced by an oxide of bismuth, with which the coats of mail were covered.

- 6) De blans haubers et de hiaumes d'acier, 3646  
 7) Si li levoient le pan de l'auberc cler, 4097  
 8) "Ne fui .vij. jorz sans ma broine<sup>3</sup> vestie." 370

<sup>1</sup> Cf. *Sartengne*, "Table des Noms," Demaison.

<sup>2</sup> Cf. Littré, *Suppl. au Dict. de la langue française*.

<sup>3</sup> *Broine* is used in our text synonymously with *hauberc*. It originally designated a primitive breastplate made of leather and covered with plates of iron. Cf. Demaison, *Aymeri de Narbonne*, vocabulary.

"Ne jui un mois sanz ma broine doblere," 509

Cf. 1802, 1858, 1863, 1875.

(c) *Shields*: 1) *d'or et d'argent*; 2) *escu*; 3) *escuz paint a flor*, 4) *escu listé*; 5) *escu a lion*; 6) *targe roonde*; 7) *targe listé*; 8) *targe roée*; 9) *bocle*. The shield was quite large and, when the knight was mounted, almost covered his body. It was constructed of wood, upon which leather or strips of iron were fastened. They, too, were frequently highly ornamented, especially those of the more important personages.

1) Et maint escu d'or et d'argent bandé, 827

De lor escuz n'i ot entier plain dor, 2907

2) Q'an escu vuit ait son cors esprové. 841

L'escu li perce, l'auberc li a fausé, 897

Parmi l'escu, de sa lance pleniére, 1758

Cf. 906, 1433, 1717, 1780, 1787, 1875, 2806, 2832, 3020, 3680, 3703, 4121, 4173, 4213.

3) "Haubers et hiaumes, et escuz painz a flor;" 1260

4) Et maint espié, et maint escu listé, 1585

Cf. 2006.

5) Et tant vert hiaume, tant escu a lion, 3131

6) Et targe avoit roonde au col posée. 1629

Desor la targe que il li a fandue, 1801

Cf. 1910, 2809.

*Targe*<sup>1</sup> occurs only once in the *Chanson de Roland*, and there it seems to be used synonymously with *escu*. In our poem, however, there seems to be this difference: *targe* means round shield, while *escu* means long shield. The *targe roée* was ornamented with designs in the forms of wheels, or with designs around the border. (Cf. Demaison, vocabulary.)

7) Le fiert li ber sor la targe listée 1856

8) Pant a son col la grant targe roée 1869

During a combat the arm was passed through a loop, and thus the shield was held in position; but on the march it was

<sup>1</sup>Cf. *Chanson de Roland*, Gautier, p. 394.

suspended around the neck, as mentioned in our text. Same description in Roland.<sup>1</sup>

9) Desoz la bocle li perçoie et li fant, 1911

In the center of the shield there was a boss, generally made of iron and sometimes set with precious stones. This is the only reference to it in the poem.

C. WEAPONS OFFENSIVE OR DEFENSIVE. We now come to the third division of the subject, a comprehensive one, which is deemed necessary on account of the large number of references in the poem where the language is not sufficiently specific to justify placing them under either of the other divisions. For example,

"S'avra chascuns et armes et destrier," 777

clearly indicates that the knights left with Aymeri would be provided with the complete equipment, ready for attack or defense.

"Si a chascuns et armes et conroi," 217

"Qui puist porter ne armes ne conroi," 227

"Et avec aus .xx. païen armé" 304

"Ne porter armes ne monter sor destrier." 566

"Novelement a porté ses conrois:" 633

"Baron," dist il, "or soiez bien armé," 846

Cf. 823, 825, 857, 864, 1013, 1059, 1061, 1066, 1069, 1129, 1199, 1259, 1411, 1412, 1583, 1620, 1712, 1713, 1714, 1715, 1860, 1862, 1892, 1927, 1951, 1954, 2003, 2004, 2013, 2014, 2842, 2943, 3032, 3124, 3168, 3170, 3172, 3580, 3668, 3790, 3818, 3832, 3882, 3904, 3994, 4010, 4044, 4075, 4076, 4114, 4116, 4119, 4184, 4282.

D. FORTIFICATIONS. Having considered the weapons of war, let us now examine the means of defending their cities.

(a) Walls:<sup>2</sup> 1) *Narbonne*; 2) *Pavie*; 3) *Vercil* (Piémont); 4) *creniex* (battlements); 5) *pont* (draw-bridge). The wall around the city or castle was an absolute necessity; hence the city with frowning towers, the castle with wall, moat, and ditch,

<sup>1</sup> Cf. *Chanson de Roland*, Gautier, p. 394.

<sup>2</sup> The gate is treated as part of the wall.



are inseparably connected with the Middle Ages. In the poem the cities are defended according to this custom of the times.

- 1) Molt bien fu close de mur et de piler; 162  
 "Que refait ont les murs qu'erent cassé," 296  
 "Ne les garra ne haut mur ne berfroï." 315

Cf. 821, 928, 929, 1018, 1033, 1053, 1080, 1081, 1087, 1090, 1100, 1119, 1127, 1131, 1135, 1141, 1143, 2959, 3621, 3713, 3821, 4286.

2) King Boniface is much frightened when he discovers that the messengers of Aymeri are armed. He orders the gates of the city to be closed, and mounts the walls ready to defend it, if necessary.

Les portes ferment après eus maintenant, 2030  
 Puis sont monté sor les murs par devant. 2031  
 Voient le roi desor les murs monter. 2065

Cf. 2024, 2039, 2050, 2064, 2084.

3) Savari, having been defeated by the messengers on their way to Pavie, fled posthaste to Vercueil, but was not received there with great cordiality.

Et Savaris commença a huchier: 1961  
 "Ovrez la porte sanz plus de delaier, 1962  
 "Car ci nos chacent deable et aversier!" 1963  
 Mès cil dedanz vont as murs apoier; 1964

- 4) Les creniax firent tout a plon seeler; 173  
 Jusqu'as batailles ot .j. ars que giter. 174  
 Sor les creniax fermer et atachier. 1133

- 5) "Et li portiers a sus le pont levé," 273  
 Desor le pont en a .j. encontré, 925  
 Tel li dona qu'il l'abat el fossé; 926

Cf. 3714, 4286.

(6) *Tor*. The tower was one of the most important, perhaps the most important, of the fortifications of the ancients, and, in fact, until the invention and use of artillery. All cities of any size were defended with towers, and this mode of fortification was employed by the Phœnicians, Babylonians, Greeks, and Romans. The military engineers of the Middle Ages fol-

lowed the general custom of the ancients, though they introduced different varieties according to the particular need.

1) Narbonne was strongly fortified and had twenty towers of stone upon its walls.

.XX. tors i ot fetes de l'ois cler, 167  
 Que païen firent en cele tor fonder. 172  
 "Tote la cit et la grant tor plenièr" 501  
 "Aymeri frere, molt avez bele tor," 1253

2) We have one example of an isolated tower, which was occupied by a vassal and his wife. When the knights of Aymeri were hard pressed by Savari, they took shelter in it.

"Vez ci devant, ce m'est vis, un tor 2919  
 "Qui molt est bien fermée tot entor." 2920  
 Que tote overte ont trovée la tor, 2929

Cf. 2938, 2956, 2958, 2967, 3044, 3060, 3099, 3108, 3115, 3145, 3154, 3167, 3222, 3230 *tor carré*, 3232, 3242.

(c) *Dungeons*. The dungeon is not very frequently employed, but when used is rather in the sense of a keep than a cell for prisoners.

Que maint pais, maint chastel, maint donjon, 78  
 Rois Boniface s'en vet en son donjon. 2149

Cf. 3108, 3128.

(d) *Fermeté*. The use of this word is, for the most part, in regard to Narbonne.

"N'a en cest mont si riche fermeté:" 263  
 "Si rasaillirent ceste grant fermeté" 289  
 "Naines," dist il, "qui tient la fermeté?" 300

Cf. 673, 922, 934, 1985, 3043.

(e) *Fossé*. 1) We have a good description of the manner of defense by moat and ditch, which, with a draw-bridge, rendered access very difficult. Narbonne was so defended, the water being drawn from the river Aude.

"Li floz de mer cort parmi le fossé; 266  
 "Aude la grant, sachiez de verité, 267

"A tot entor le mur avironné." 268

Cf. 297, 821, 926, 927, 1099.

2) We have some other references, however, which seem to have in mind ditches that are no longer in actual use, perhaps some portion of the fortification now abandoned.

Enbuchié sont lez .j. gaste fossé, 862

De ceus qui furent lez le gaste fossé; 879

(f) *Defois*.

"Si garderai Nerbone et le defois!" 614

(g) *Forterece*.

"La forterece de la cité entie," 1109

(h) *Prisons*: 1) *chartre*; 2) *prison* (prison 3129 = prisoners).

1) Dedanz sa chartre metre sanz nul garant, 1213

When Narbonne was captured, the two Saracen kings who remained to defend it were thrown into prison.

Et cil le mist en sa chartre pavée, 3234

Savari, when captured by Aymeri, is thrown into prison.

2) "En Alemengne vos menrai en prison;" 2800

Savari threatens Hugue with imprisonment in order to frighten him.

La ou li conte estoient en prison. 3109

The nine messengers were practically in prison, for Savari surrounded the tower and made exit impossible.

Mès en prison l'enmeinne. 3214

Et en prison fu gitez Savaris. 3238

(i) *Chastiax*.

"Si vos donrai .ij. chastiax lez a lez," 1440

"Ja en chastel ne m'irai osteler" 3931

Cf. 4238, 4390.

E. WAR HORSE. At all times and in all ages the horse has been of especial significance in war. This is particularly illustrated by the literature bearing on the Middle Ages, where the horse's sagacity and affection render him a

prominent character. (a) *Destrier*: 1) *destrier* (used singly); 2) *misodor*; 3) *destrier d'Espengne*, etc.

- 1) "N'il n'ont destrier ne mur ne palefroi" 223  
 "Je n'ai roncín, palefroi ne destrier," 347  
 "Ne porter armes ne monter sor destrier." 566  
 "Et maint destrier, et maint bon garnement," 757

Cf. 777, 826, 1412, 1582, 1658, 1716, 1755, 1790, 1798, 1868, 1909, 1951, 2119, 2134, 2632, 2734, 2739, 2804, 2829, 2854, 2867, 2876, 2935, 3151, 3191, 3196, 3201, 3204, 3411, 3420, 3562, 3601, 3625, 3667, 3679, 3692, 3726, 3739, 3752, 3790, 3819, 3848, 3882, 3904, 3994, 4010, 4015, 4096, 4141, 4170, 4217, 4219, 4235, 4246, 4259, 4285, 4320.

2) This was a very fine war horse, worth a thousand sous. It is sometimes used with *destrier*, sometimes alone.

- "S'avez ceanz maint destrier misodor," 1258  
 "Que tant com puisse monter el misodor," 1268

Cf. 2926, 2951, 3149.

3) We have found a number of references where the poet alludes to things as coming from a certain country or place. Nowhere, perhaps, is it better illustrated than in the following:

- Mort le trebuche del bon destrier d'Espengne. 1781  
 Mort l'abati del destrier d'Alemengne. 1788  
 Q'an destre moient les destriers de Hongrie; 2708  
 "Qant ne mont ons es destriers de Surie." 2726  
 Á ce mot broche le destrier arragon 2793

Cf. 2827, 3126.

- Droit vers Nerbone, sor le destrier d'Espangne, 2954  
 Qui li baillierent un destrier arabi. 4107

(b) *Auferrant*.<sup>1</sup>

- "Si n'en reimeing palefroi n'auferrant" 487  
 "N'en reimenroiz palefroi n'auferrant," 1695  
 Qui fu armez et sist en l'auferrant, 1892

Cf. 1199, 1716, 1902, 2859, 3170, 3182, 3193, 3204, 3742.

<sup>1</sup>The name *auferrant*, as applied to war horses, seems to have been the outgrowth of the custom of protecting the horses with armor. First employed as an adjective, and then standing for the horse itself.

(c) *Miscellaneous*: 1) *affection for horse*; 2) *epithet of war horse*.

- 1) Qant Hugues voit soz lui mort son destrier, 2829  
Savoir poez n'ot en lui c'airier. 2830  
"D'autre part ai tel duel de mon destrier" 2876

2) Aymeris broche le destrier a brivé, 893

Cf. 1412, 1582, 3562, 4219, 4246.

F. MISCELLANEOUS: (a) *tents, camping of soldiers*: 1) *paveillon*; 2) *loge*; 3) *tres, tref, tres*; 4) *aucubes*.

- 1) "Fors par ces chans dedans mon paveillon," 410  
Maint paveillon ont tot entor fermé, 3637

2) Virent les loges entor et environ, 3110

This was a shelter made of the foliage, and employed principally by the Germans and Saracens.

- 3) Sarrazin vindrent a la bone cité, 3634  
Devant Nerbone ont fet tendre maint tref. 3635  
De ci as trés ne finent de brochier. 3683

Cf. 3766, 3906, 3930, 4014, 4066, 4393, 4459.

4) Et .m. aucubes, et .m. brehans levez; 3907

(b) *Streamers, flags, etc.* We have several words used, varying in their descriptions from the streamer carried by the knight to the oriflamme of the French king. 1) *Enseigne*; 2) *baniere*; 3) *panocel, panon*; 4) *oriflanbe*; 5) *confanon*.

- 1) (1) "Au besong m'est vostre ensengne premiere;" 497  
Et maint ensengne, maint panocel fermé. 828  
"Je voi s'ensengne la au vant baloier." 1187

Cf. 1317, 1784, 2005, 3153.

(2) In the following places it is used as a rallying-word to encourage the men. Cf. 899, 1774, 1812, 1847, 1919, 4068, 4189, 4274.

- 2) "De trois .c. homes c'avoie a ma baniere, 512  
"N'en ai pas .c. qui ne soient en biere;" 513
- 3) Et mainte ensengne, maint panocel fermé. 828  
Voit tante ensengne, tant panon de cendé, 2005
- 4) "Car ge irai, l'oriflanbe levée," 1398  
Au vant desploie l'ensengne et l'oriflor. 3153

- 5) Cil portera devant le confanon. 1540  
Et desploia le vermeil confanon; 2794

(c) *Strategy, ambushade.* This seems to have been resorted to very frequently. Aymeri made use of it before the walls of Narbonne, and Savari employed the same method against the returning knights. Finally the emir resorted to a stratagem before Narbonne. 1) *Enbuchié*; 2) *aguet*; 3) *emir*.

- 1) Jusqu'a Nerbone ne se sont aresté; 861  
Enbuchié sont lez .j. gaste fossé, 862  
Fu enbuchiez lez une voie antie, 2720  
2) Puis chevauchierent fierement a bandon, 2740  
Jusq'a l'aguet ou furent li glouton. 2741  
3) Puis desroterent et chamex et somiers, 3648  
Parmi les prez les lessent estraier. 3649

The emir loaded some camels and horses with provisions and turned them loose near the city. Thus the French were enticed into the ambushade and defeated with loss.

(d) *Martial musical instruments*: 1) *olifant*; 2) *cor*; 3) *grelle*; 4) *tabors*.

- 1) Fist l'enperere soner .j. olifant. 1012  
Qant l'enperere entendit l'olifant, 1194  
Cf. 3600, 4003, 4078, 4188, 4224.

The olifant was a small ivory horn which was carried by distinguished cavaliers. Its uses were varied, the most common, perhaps, being as a means of communication between army leaders.

- 2) Lors font par l'ost cors et tronpes soner, 1065  
Cf. 1192, 1833, 4225.  
3) Il sone .j. grelle por sa gent ralier; 2869  
4) Sonent tabors et cil cor ont corné. 4225

Music during the Middle Ages has been much discussed. We find mentioned the *cor*, *horn*, *grelle*, and *tabors*. The *cor* seems to have been used by the ordinary soldier, but the *olifant* only by the leaders. The *grelle* was an instrument



making a very shrill note. It resembled a cornet, or trumpet. *Tabors* was a drum used to rally the soldiers, give alarm, etc.

(c) *Greek fire.*

- La conseilhoient entr'eus por divider 4018  
 Com il porroient la cité conquerer, 4019  
 Au feu grezois esprendre et alumer, 4020

The emir and his kings were planning to capture Narbonne by using Greek fire. This was a very highly combustible substance, and when thrown caused wide havoc and ruin. Its use dates from very early times.

**Riches.** The poem abounds in examples showing the current idea of riches. Gold and silver are the principal themes, though a large number are indefinite. When gold is mentioned, it frequently happens that silver is also, showing their association. For the most part the references to gold are, in a general way, denoting the intrinsic value of the metal. (a) GOLD: 1) *intrinsic value*; 2) *ornamenting shields*; 3) *coined*; 4) *hats*; 5) *pommel of palace*; 6) *basin*.

- 1) "Je ne vodroie, por l'or de .x. citez," 681  
 "Terre ou avoir, ou argent, ou or mier," 781

Cf. 755, 1197, 1579, 1583, 2239, 2882, 3318, 3386, 3885, 3896.

- 2) Et maint escu d'or et d'argent bandé 827  
 3) Un besant d'or o .j. marc d'argent cler. 1242  
 "Mès, por .c. mars de fin or et de cler," 2095

The *besant* was a gold coin issued by the emperors of Constantinople.

- 4) Un chapel d'or ovré et bien assis 3266

Hermengarde wore this hat when Aymeri arrived at the palace of Pavie. It was very becoming to her.

- 5) Ot .j. pomel de fin or d'outremer; 176

The pommel was of gold and was used as a setting for the carbuncle which furnished the city with light.

- 6) Maint bacin d'or, mainte toaille ovrée, 4475

(b) SILVER. In general it may be said that silver subserved the same purpose as gold. It was employed as a symbol of wealth, was a medium of exchange, and used for ornamenting their shields, etc. 1) *money (in abundance)*; 2) *ornamenting shields*; 3) *coined*; 4) *images*.

- 1) "Avoir covient planté d'or et d'argent," 755  
Cf. 781, 1197, 1225, 1583, 2239, 2882, 3386, 3885, 3896.
- 2) Ornamenting shields, cf. 827.
- 3) .C. mars d'argent .j. ors i vendoit on, 2157  
Cf. 1242, 2226.
- 4) L'or et l'argent en fist tot esgruner, 1225

When Charles captured Narbonne, he drove the people out of the synagogues, and broke in pieces the gold and silver. As the Saracens were very skilled workmen, this refers, doubtless, to the *images* of gold and silver which were worshiped by them.

(c) NOT SPECIFIC: 1) *richeté*; 2) *tresor, trouser*; 3) *terre*; 4) *wealth of messengers*; 5) *suitors of Hermengarde*; 6) *as shown by marriage*; 7) *wealth*; 8) *miscellaneous*.

- 1) "Et les galies plaines de richeté," 270  
Cf. 2173, 2224.
- 2) "De mon tresor li ferai tant doner" 1076  
"Et granz avoires trouser sor les somiers;" 2135
- 3) Molt ot grant terre et riche et asazée 1331

Aymeri, upon the death of his parents, was left very wealthy.

4) The messengers of Aymeri are wealthy and of noble rank.

- Cf. 2130-2140.
- 5) Hermengarde's suitors were wealthy. Cf. Suitors.
- 6) Much wealth at marriage of Aymeri. Cf. Marriage.
- 7) "Dont nos scrons menant et asazé." 854  
Cf. 1036.

8) *Miscellaneous.*

Cf. 271, 677, 758, 1254, 2112, 4396, 4474.

(d) *PRECIOUS STONES.*

Maint bon hauberc et maint hiaume jemé, 1584

Cf. 2007, 4562.

*Provisions.*

- (a) 1) .C. mars d'argent .j. ors i vendoit on, 2157  
 Et .xxx. livres .j. cras cerf de seson, 2158  
 Et la perdriz vendoit on .j. mengon, 2159  
 Et la geline .x. solz, o le chapon. 2160  
 Ainz ne troverent si chiere venoison, 2161  
 Si chier oisel, char fresche ne poisson, 2162  
 Tant chier lor fust vendue a desreson, 2163

Boniface commanded his business men to sell things to the messengers at exorbitant prices. Accordingly everything assumed a fictitious value.

- 2) "Il n'ont poisson en la vile trové, 2184  
 "Oisel ne char, qu'il n'en aient porté;" 2185

The knights simply bought everything for sale, and soon the supply of meat for the city, even fish, was exhausted.

- 3) Les venoisons et les ors font tuer, 2259

For twenty days the French squander large sums in such a way as to impress the king of their immense wealth. They buy deer and bear, slaughter them, and have abundance, while the citizens suffer.

- (b) Vitaille portent li gloton deffaé 3614  
 Por aus guerir jusqu'a un an passé, 3615

The emir sailed with provisions for a year.

*Epithets of Address.<sup>1</sup>*(a) *Biaus niés.*

"Biaus niés," dist il, "vostre ame soit garie," 134

Cf. 543, 586, 4322.

<sup>1</sup>For examples drawn from other sources cf. Carl Huellen, *Der poetische Sprachgebrauch in den altfranz. Chansons de Geste "Amis et Amiles" und "Jourdain de Blaivies."*

(b) *Sire, seignor.*

1) — Sire," dist Naimés, "ne dites tel folie." 143

Cf. 208, 242, 260, 285, 308, 339, 366, 426, 443, 783, 837, 1405, 1442, 3011.

2) "Biaus sire Naimés," ce dist Charles li ber, 193

Cf. 235, 259, 559, 957, 1057, 1337, 1410, 2406, 3014.

3) "Biaus sire pere, orendroit m'i menez;" 679

4) "Gentis hom sire, ne vos chaut d'esmaier." 773

5) "Aymeris sire, ja nel vos quier noier," 789

Cf. 833, 952, 3754.

6) "Seignor," dist il, "entandez mon avis:" 986

Cf. 2386, 2733, 2761, 3657.

7) "Gentis rois sire, fetes les en torner." 2276

8) "Biaus sire rois," ce dist li cuens de pris, 2339

Cf. 2366, 2375, 2402.

9) "Par nos vos mende, biaus sire rois gentis," 2355

10) "Biaus sire frere, par foi le vos afi," 2483

Cf. 2491.

(c) *Gentis cuens.*

"Venez avant, gentis cuens de franc lin." 382

Cf. 3050, 3141, 3402, 3418.

(d) *Gentis hon.*

"Venez avant," dist li rois, "gentis hon." 401

(e) *Franc chevalier.*

1) "Venez avant, frans chevaliers gentis." 453

2) "Venez avant, franc chevalier vaillant." 474

3) Dist a ses homes: "Franc chevalier menbré," 883

4) Ferez i bien, franc chevalier loé, 889

5) "Franc chevalier, hui vos covient pener" 1071

Cf. 798, 3943.

6) "Seignor baron, nobile chevalier," 2626

(f) "Aymeri frere," dist Charles au vis fier, 772

(g) *Bele*, cf. Personal Description — Hermengarde.

(h) *Biaus oncles.*

— Oil, biaux oncles, la merci Damedé! 4323

Cf. 4326, 4366.

From the above citations the manner of life among the upper class may clearly be seen. They were exceedingly polite, highly cultured, and reflecting by their address the courtly training.

**Color.** There are hardly as many references to color as we might expect; but the subject has not been entirely omitted. 1) *purple*; 2) *light gray*; 3) *red*; 4) *bay*; 5) *sombre*; 6) *dapple*.

- 1) Vestue fu d'une porpre roée, 2534
- 2) Les euz ot vers, la face colorée; 2536  
Vers ot les euz, cler et riant le vis; 3268
- 3) Et desploia le vermeil confanon; 2794
- 4) Bien fu armez sor le bai coreor 3151
- 5) Par les degrez qui sont de marbre bis, 3262  
Deseure .j. lit covert de paile bis; 3300
- 6) Chascuns d'aus broche le bon destrier liart. 4141

**Measure of Distance:** *league*.

Coverte en fu plus de liue et demie 121

Cf. 181, 4559.

**Marvelous:** 1) *carbuncle*; 2) *witchcraft*; 3) *enchanted tree*; 4) *wound cured*; 5) *mythological*.

- 1) Sus as estages del palès principer 175  
Ot .j. pomel de fin or d'outremer; 176  
Un escharbocle i orent fet fermer 177  
Qui flanbeoit et reluisoit molt cler, 178  
Com li solauz qui au main doit lever; 179  
Par nuit oscure, sanz mençonge conter, 180  
De .iiij. liues le puet en esgarder. 181

The *escharbocle* is the name which the ancients gave to rubies. Then, doubtless, from the brilliancy the marvelous began to come in, until we find in our poem the *carbuncle*, which was set on the top of the king's palace, and furnished

light for the whole city. A similar story is told in the *Chanson de Roland*,<sup>1</sup> where the carbuncle on the ship lights up the whole shore.

- 2) Dist l'un a l'autre: "Molt sont François sachant! 1046  
 "Or nos amoient .j. enchantement grant; 1047  
 "Tuit somes mort, vaincu et recreant." 1048

When the Saracens see the warlike preparations of the French, they are filled with fear, and believe them to possess a power which is far from natural; so, in spite of their fortifications, they consider their fate sealed.

- 3) En mi la sale del palès principer 3507  
 Avoit .j. arbre q'an i ot fet ovrer; 3508  
 Fet fu de coivre, si l'ot en fet dorer, 3509  
 Et en un molle si fondre et tresgiter, 3510  
 Soz ciel n'a home, tant seust porpanser 3511  
 Et la maniere des oisiax esgarder, 3512  
 Qu'il ne poist sor cel arbre trover 3513  
 De toz oisiaus la figure prover; 3514  
 Et si avoit chascuns oisiax son per. 3515  
 Li enchanteres fist forment a loer: 3516  
 Del flum c'oez Paradis apeler 3517  
 Il fist les pierres venir et asenbler; 3518  
 En fin esmal les ot fet seeler. 3519  
 Par nigromance i fait le vent entrer, 3520  
 Encontremont par le tuel monter; 3521  
 Qant li vanz sofle, les oisiax fet chanter, 3522  
 En lor maniere, seriemment et cler. 3523  
 Soz ciel n'a home qui s'en puist saouler; 3524  
 S'il est iriez, por coi l'oie soner, 3525  
 Tout maintenant li fet s'ire oublier. 3526  
 Tant com en veut, fet en le son durer, 3527  
 Et qant l'en veut, si le fait en cesser. 3528

Such is the description of the enchanted tree in the palace of the emir at Babylon. The references to magic, showing the oriental influence, are rare; but the instances given are representative ones.

- 4) Une poison a molt tost destranpée, 4415  
 A Aymeri a sa plaie bandée, 4416  
 El cors li a la poison avalée: 4417

<sup>1</sup> Cf. *Chanson de Roland* (Gautier), l. 2644.



Ainz que venist au main a l'ajornée, 4418  
 Fu il plus sains que n'est pome parée. 4419

Aymeri, in raising the siege of Narbonne, is wounded; but a Saracen doctor applies a certain potion to the wound, and he is completely cured — so completely, indeed, that he is able to marry the next day.

5) Entre ces freres si ot .v. serors nées, 4616  
 Plus furent beles que sereignes ne fées. 4617

This is the only reference to sirens or fairies that I have noted. Here it is used by way of comparison, causing the beauty of the daughters of Aymeri to stand out in bold relief. That mythology should play such an unimportant rôle is a matter of surprise.

**Traitors and Treason.** 1) The great traitor of the poem is Ganelon, who, by his treachery, caused the disaster at Ronceval.<sup>1</sup> Charles, who is just returning from that sad field, loudly laments his lost barons, and pours out his wrath against him who caused it. The story of Ganelon is well known. Charles invades Spain with a large army, and many cities submit to him; but though he had been there seven years, King Marsille of Saragossa is still his bitter enemy. The king, however, is afraid of Charles; so he calls his knights, and upon their advice sends ambassadors to the French emperor, proposing to do him homage, provided he will leave the country. Charles calls a council, and Roland speaks against accepting the terms of Marsille, while Ganelon is in favor of it. This latter opinion is shared by a majority of the knights, and is adopted. Whereupon Roland suggests that Ganelon be sent as an ambassador to Saragossa. This, too, is approved, and Ganelon never forgives Roland for it. Once with the Saracens, he plots revenge, and the rearguard under Roland, who is in command according to the plan of Ganelon, is attacked and annihilated. Charles returns with his army and routs the

<sup>1</sup> As a matter of history, the event of Ronceval is a very unimportant one. The attack was made by the wild mountaineers — Basques — and pursuit was practically impossible, owing to the geographic conformation of the country.

Saracens, thus avenging the death of his heroes; but too late to bring them relief.

- 2) Et Olivier son vaillant compangnon 85  
 Perdi li rois par la grant traison 86  
 Que Ganes fist en guise de felon, 87  
 Qui les vendi au roi marsilion, 88  
 Et les .xx. mile q'an dit en la chançon, 89  
 Qui furent mort par si grant mesprison 90  
 En la terre d'Espagne. 91
  - 3) Se ne fust Ganes qui par tel felonnie, 111  
 Vandit Rollant a la chiere hardie, 112  
 Et Olivier et l'autre compangnie, 113  
 Q'an Rancevax furent mort par envie. 114
  - 4) "Q'an Rancevax furent mort a dolor, 1276  
 "Par Ganelon le felon traitor, 1277  
 "A cui Dex doint et honte et desennor!" 1278
- Cf. 585, 1282.

5) The German leader, Savari,<sup>1</sup> and his followers come in for their share of abuse.

- "C'as abatu par traison si grant," 1906  
 "Vers Savari le felon traitor," 3161

Cf. 1285, 1853, 2808, 2896, 2900, 3111, 3208, 4607.

**Feudalism.** The feudal system reached its highest development during the twelfth and thirteenth centuries, and France, of all countries, was its home. When we remember what a potent factor it was—permeating every branch of society—we are not surprised to find traces of it in our poem. It is illustrated again and again by Charles in his speeches to his barons, when he offers to give them Narbonne, saying that from him they shall hold it. We see it, too, in the homage paid by a vassal to his lord, in service rendered by the vassal, in granting a fief, and in the protection given by the lord. We find, also, accounts of the chase, and the messengers of Aymeri all carried hawks upon their wrists. One of the strong features of the feudal system was that it allowed the

<sup>1</sup> It is quite probable that the term traitor is too strong to use in connection with Savari. It is used rather as a term of reproach.

nobles, when not engaged in military service, to devote themselves to the gratification of their pleasure. Hawking, for example, became a favorite sport, and, in fact, so prevalent did it become that to see a hawk perched upon the wrist was a sign of nobility.

(a) CHARLES TO HIS BARONS.

- 1) Dist l'enperere: "Tendroiz la vos de moi?" 307
  - 2) "Tenez Nerbone, prenez en la baillie; 361  
"De moi tendroiz ceste terre garnie." 362
  - 3) "Venez avant," dist li rois, "gentis hon. 401  
"Tenez Nerbone, je vos en faiz le don; 402  
"De moi tendroiz ceste terre environ." 403
  - 4) "Venez avant, sire dus de Borgongne: 424  
"Si recevez la cité de Nerbone." 425
- Cf. 440, 441, 454, 455, 500-503, 560-563, 670-673, 772-782, 1298-1302.
- 5) Seven kings held their territory under Charles.  
Que .vij. rois ot en sa subjection, 74  
Qui tuit tenoient de lui lor region 75  
Et l'en servoient a coite d'esperon. 76

(b) HOMAGE, SERVICE, GRANTING FIEF.

- 1) Si l'an fera feauté et omaje. 327  
"Si que jamès vers lor lige seignor" 1286  
Si en ot fet feauté Aymeri. 1527
- 2) "Un de mes pers la lessera, ce croi, 318  
"Qui m'en rendra servise." 319
- 3) "Tenez Nerbone, recevez en la gant." 475

When the lord granted a fief, it was the custom to give the glove as symbolic of it. By an extension of this the glove was given when any important trust was committed to a knight. Cf. *Chanson de Roland*, l. 331, where Charles gives Ganelon the glove before he goes to King Marsille.

(c) JOUSTING.

- 1) "Et s'Aymeris i veut joster premier," 807  
De bien joster se sont molt acesmé. 830

The *quintaine* was given by Charles under the walls of Narbonne. While this was only a military exercise for the soldiers, yet it clearly shows that jousting was not uncommon. Cf. 1751, 2885.

- 2) Cil Sarrazin ont glati et jupé, 3602  
Li uns a l'autre escremi et josté. 3603

The poets frequently attributed to the Saracens many customs common to the French. Compare, for example, the *Chanson de Roland*, where the heathen king forms his dozen pairs, in imitation of the French.

(d) KNIGHTING.

- 1) "Novelement a porté ses conrois : 633  
"N'a pas encore .ij. anz et .iiij. mois, 634  
"Que l'adouba Girars de Viennois." 635

Cf. 824, 1865, 3831.

The ceremony of knighting was very impressive and beautiful. The candidate for knighthood, after fasting, was bathed, denoting purity. When other symbolic rites had been performed, he was dubbed knight with a stroke of the sword.

(e) 1) *Chasement*; 2) *vasaus*; 3) *fié*; 4) *tenant*; 5) *vasasors*.

- 1) "Puis q'Aymeris tendra le chasement" 749

Cf. 758, 2044.

- 2) Et li vasauz fu sage et bien apris : 701

Cf. 1882, 2779, 2950, 2983, 3212, 3381.

- 3) Comme s'il fussent en lor demeinne fié. 2981

- 4) "Qui del pais fust après vos tenant." 1338

- 5) *Vasasors*, cf. 2940, 2977, 3230, 3241.

This shows the system down the line. A very strong characteristic.

(f) CARRYING HAWKS, ETC.

- "Portent faucons, ostoirs et espreviers," 2136

Cf. 1595, 2137.

King Boniface thus describes the knights to his business men; but it is a splendid illustration of feudalism, for these things became characteristic of the system.

## GEOGRAPHY.<sup>1</sup>

In general, it may be said, the geography of *Aymeri de Narbonne* is exact and accurate. While the authorship of the poem does not, primarily, concern our work, yet it does in this particular case, as it brings to bear a sidelight, quite helpful. The scholars are agreed that the author of *Girart de Vienne*<sup>2</sup> and of *Aymeri de Narbonne* must be the same person; and also that this person was Bertrand de Bar-sur-Aube.<sup>3</sup> While there is little known of him, yet it seems quite certain that he traveled a great deal, and in his capacity of jongleur seems to have had a very intimate relation with southern France, and also with other parts of Europe. According to Demaison,<sup>4</sup> his description of Narbonne, if we make some allowance for details, while not absolutely correct for today, was correct in the Middle Ages. His description of the journeys made and of the places passed is, on the whole, quite accurate. Mortiers, Bardeline, and Gauz seem to be difficult to account for; but, since Demaison<sup>5</sup> discusses these fully, it will not be repeated here.

In giving the geography of countries beyond the sea, our author is much more vague, and deals in generalities rather than particulars. Babiloine was the ancient name for Cairo,<sup>6</sup> hence it was necessary to cross the sea. The Saracens make a voyage of fifteen days, when the emir tries to capture Narbonne, and land at Tarragone, Spain. While there are quite a number of doubtful places, yet it may be safely said, I think, that the author shows remarkable familiarity with the countries of Europe, and this knowledge was gained, in all probability, by journeying from place to place as a jongleur.

<sup>1</sup> I am indebted to various sources for information in regard to the geography of *Aymeri de Narbonne* (cf. the excellent chapter of Demaison, Vol. I, pp. 161-71); but I wish to acknowledge my special obligation to M. Louis Demaison, editor of *Aymeri de Narbonne*, as it appears in the publication of the "Société des Anciens Textes Français;" and also to the *Grand Dictionnaire Universel*, by P. Larousse. These sources have been invaluable in determining many delicate details, with which it is quite impossible for a foreigner to be familiar.

<sup>2</sup> Cf. Demaison, Vol. I, p. 73.

<sup>3</sup> *Ibid.*, Vol. I, p. 89.

<sup>4</sup> *Ibid.*, Vol. I, pp. 162-3.

<sup>5</sup> *Ibid.*, Vol. I, pp. 167-71.

<sup>6</sup> *Ibid.*, Vol. I, p. 165.

- Alemanx, Alemant, 473, 1617, 1666, 1692, 1714, 1727, 1733, 1756, 1800, 1850, 1897, 1899, 1916, 1941, 2465, 2698, 2766, 2843, 3037, 3173, 3225, *German*.
- Alemengne, 1719, 1775, 1788, 2800, 2955, 3105, *Germany*.
- Aleschans, 4541, 4543. *Aliscans* was a cemetery of *Avles*, a city southeast of Paris and situated upon the Rhone. Here tradition has placed the defeat of William of Orange by the Saracens. It was well known during the Middle Ages and is mentioned by Dante in his *Inferno* (chap. ix, v, 112-15); cf. Theodor Müller, *Zur Geographie der älteren Chansons de Geste*.
- Aminois, 612, *country of Amiens*.
- Angevin, Angevins, 606, 1670, *inhabitants of Anjou*.
- Angleterre, 4649, *England*.
- Anjou, 1545, 4200, *ancient province in the west of France*.
- Anselme, 4533. We find the name today in mountain Ensérune, situated west of Béziers. Cf. Demaison, "Table des Noms."
- Apolice, 2462, 4198; Police, 1547. This name seems to designate the ancient duchy of Spolète. It appears in the *Chansons de Geste* under the form of Espolice also. Cf. *Raoul de Cambrai*.
- Arabi, 21, 4113; Arrabi, 4539; Arrabis, 712, 2353, *destrier arabi*, 4107, *Arabian*.
- Aragon, *province of Spain*; mulet arragon, 2738; *destrier arragon*, 2793, 2827, 3126.
- Aubijois, 1512, *inhabitant of the country of Alby*.
- Aude, 183, 267. The river *Aude* upon which Narbonne was situated. It rises in the Pyrenees, divides into two branches, one of which flows by Narbonne.
- Avalence, 3627; Valence, 4497, city which the poet places upon the road from Tarragone to Narbonne, and which it is impossible to identify; cf. Demaison, "Table des Noms."
- Avalois, 605, 1510, *inhabitants of a region situated in the ancient diocese of Cologne*, upon the right bank of the Rhine.
- Babiloine, 989, 3490, 3493. *Babylon* was the *ancient name of Cairo*, Egypt.
- Baiviere, 231, 495, 508, *Bavaria*.
- Balesguez, 687, *Balaguer*, city of Spain.
- Barbastre, 105, 2018, 4588, *Barbastro*, city of Aragon, Spain.
- Bardeline, 1981, *locality* which the poet places in Lombardy, upon the route to Pavie, between Verceil and Montara; cf. Demaison, "Table des Noms."
- Bargelone, 1406, 1765, 2338, 2724, *Barcelona*, Spain.
- Bediers, 1526. *Blaisers* is a city of France dating from very ancient times. It was colonized by the Romans, and suffered from both the Visigoths and Arabs. Under Charles and his successors the city recovered, but was again devastated during the Middle Ages, owing to the civil and religious discord of the times.
- Berri, 608, 1350, *ancient province of France*.
- Berruier, 792, *inhabitant of Berry*.
- Biaulande sor Mer, 556; Biaulande la lée, 4440, city which seems to be *Nice*. There is still to be seen at Nice an old tower called "Bel-landa;" cf. Demaison, "Table des Noms."



- Biaulandois, 626, 2379, 4440, *country of Beauland*.
- Biscarrel, 2380, locality assigned in the dowry of Hermengarde; but its location is uncertain.
- Blois, 1504, small *country of France* in the ancient province of Lorraine.
- Borgongne, 424, *one of the most fertile provinces of France*. It presents scenes of plain and mountain, and is filled with forests and beautiful pastures.
- Borguignon, 604, *inhabitant of Borgogne*.
- Brebant, 4509. This is uncertain, for it does not seem to have anything to do with "duchy of Brabant." On the other hand, it seems to designate a city. Cf. Demaison, "Table des Noms."
- Bretengne, 2960, *Britany*, important district of France.
- Breton, 607, 1545, 2782, *inhabitant of Britany*.
- Briance, 1840. This is doubtful. Perhaps the city *Bregens*, called in Latin *Brigantia*. Cf. Demaison, "Table des Noms."
- Candie, 4663, perhaps *Cadix*, Spain; cf. Demaison, "Table des Noms."
- Cartage, 520. This may refer to Carthage in Africa, but it seems better to consider it as *Carthegenia*, Spain, situated upon the Mediterranean sea. It was founded by Hasdrubal, about 228, and was the chief stronghold of the Carthaginians upon Spanish soil.
- Champernois, 608, *inhabitant of Champagne, France*.
- Cordres, 4353. *Cordoue* is an ancient and celebrated city of Spain, and was the place of the first Roman colony in that country. It contains many beautiful monuments, and during the occupation of the Arabs became the seat of learning for Europe. Indeed, with its great libraries, mosques, and schools, it occupied the same relation to the West that Bagdad did to the East.
- Costentin, 380. *Cotenin* is part of lower Normandy, France. It was conquered by Cæsar, and the remains of the old Roman roads may still be seen.
- Danemarche, 437, 446, *Denmark*.
- Dijon, 1549, *city situated southeast of Paris*.
- Doal, 4658, *city of France*.
- Duresté, 3590, legendary city which Demaison thinks corresponds to ancient *Dorestatum*, which was destroyed by the Normans in the ninth century.
- Egipite, 3607, *Egypt*.
- Esclavon, 82. The *people of Esclavonie* were considered as pagans.
- Esclavonie, 4670, *province of the Austrian empire*. The temperature is mild, and, in some respects, resembles that of Italy. It is surrounded by rivers which make it a kind of island. Cf. Larousse.
- Es-en-France, 3573. *Aix-la-Chapelle* was where Charles held his court, and there Ganelon was tried and punished.
- Espangne, Espengne, 91, 102, 100, 140, 142, 281, 373, 482, 691, 981, 1235, 1316, 1781, 2954, 3011, 4507, 4512, 4672, *Spain*; *destrier d'—* 2954.
- Espangnois, 1507, *Spaniard*.
- Estanpes, 1529, modern *Étampes*, a city situated about equal distance from Paris and Versailles.
- Flamenc, 605, *Flemish*.
- Floreinvill, 4662, perhaps *Flornville*, a village of Belgium.

- Fora, 1492.
- France, 147, 200, 204, 237, 316, 1123, 1648, 1834, 3569, 4089, 4397, 4686; contrasted with Berry, 1350: *douce* — 618; — *la garnie*, 125, 136, 1115; — *la loée*, 1296; — *la vaillant*, 1028.
- François, 127, 604, 620, 792, 876, 905, 1046, 1094, 1147, 1671, 1878, 1942, 1976, 1979, 2063, 2244, 2507, 4194, *French*.
- Francor, *la terre* —, 1280, 2427, *country of the French*.
- Galice, 1544, *province of Spain*.
- Ganz, 1983, *locality situated between Mortara and Pavia*. Demaison (cf. "Table des Noms") is inclined to identify it with the borough *Cosso*.
- Genois, 1509, *country of Genoa*.
- Gironde, 4547, *city in Spain*.
- Hennuier, 605, *inhabitant of Hainaut*, a province of Belgium situated in the southeastern part of the kingdom.
- Herupois, 607, *inhabitants of Hurepoix*, a region in the ancient province of Isle-de-France.
- Hongrie, 2470, 2589; *destriers de* — 2708, *Hungary*.
- Inde Major, 1284, 2426, 2936, *India*.
- Lerie, 106, *Lérída*, village of Spain.
- Loherain, 607; Loherant, 1524, *important district in the northeast of France*.
- Lonbardie, 1724, 1820, *powerful province in the northern part of Italy*.
- Lonbarz, Lonbart, Lonbars, 1397, 1435, 1607, 1698, 2250, 2297, 2382, 2506, 3321, 3429, 3789, 4092, 4152, *Lombards*.
- Loon, 1541, *village in the northern part of France*.
- Loonois, 618, *country of Laon*.
- Mans, 1541, 2781, 4637. *Le Mans* is a thriving city southwest of Paris, and contains many beautiful structures. It was a town of the Gauls, and fortified by the Romans as early as the second century A. D. In the time of Charlemagne it was not only rich, but quite important. It has figured conspicuously in war all during the ages, even as late as 1870-71.
- Mansois, 606. *Le Maine* was an ancient province of France.
- Marsone, 2381. This is a part of the dowry of Hermengarde, and Demaison suggests that it is, *perhaps*, the small village *Marsanne*, in France. The remains of a chateau, wall, etc., may still be seen there.
- Martrol, *val de* —, 213. It is doubtful where this valley is situated. Demaison suggests that it is, *perhaps*, the valley of the Alps crossed by the Roman highway leading from Briançon to Turin.
- Mascon, 1546, *Mâcon*, situated southeast of Paris.
- Mesques, 3502, 3594, *Mecca*, the celebrated city of Arabia to which devout Musselmen used to make pilgrimages. It has lost much of its prestige in recent years.
- Mez, 1546, 2780, *Mets*, an ancient city of France, but ceded to Germany, at the conclusion of peace, in May, 1871.
- Miauz, 3571, modern *Meaux*, not far from Paris.
- Mondidier, 332, 4628, *small city south-east of Amiens*.
- Monflor, 2447, *perhaps Montfleur*.
- Monjeucon, 1550.
- Monleheri, 1529, *Montlhéry*, a small village in France. In the Middle Ages it was very important on account of the strong castle there, and it was the scene of many a heroic

- contest. The tower of the famous dungeon may still be seen standing alone among the ruins.
- Monpancier, 1538, 2201, 2663, *Montpensier*, town noted for its past history. The chateau, where Louis VIII died in 1226, was demolished in 1634 by order of Richelieu.
- Montpellier, 337, 2860. *Montpellier* is a city situated on the southeast coast and not far from Narbonne. During the Middle Ages it was quite a commercial center; and was also noted as the home of troubadours.
- Morillon, 1548.
- Mortiers, 1983, *Mortara*, city of Piedmont.
- Nerbone, 16, 37, 261, 280, 335, 353, 374, 393, 397, 402, 415, 418, 425, 439, 447, 451, 454, 468, 560, 590, 602, 1051, 1222, 2351, 2437, 2584, 2706, 2954, 3470, 3535, 3545, 3598, 3635, 3696, 3823, 3825, 4423, 4439, 4461, 4487, 4499, 4615: — 2846, war cry of the knights of Aymeri. The city of *Narbonne* is the most important in the poem. Charles is attracted to it by the beautiful location and determines to capture it.
- Narbonnois*, 337, 613, 621, 636, 673, 750, 759, 2380, 3353, *country of Narbonne*.
- Narbonnois*, 389, *inhabitants of Narbonne*.
- Noiron pré, 3026, name of the place (prata Neronis) where stands the church of St. Peter at Rome.
- Nobles, 105, 282, *imaginary city of Spain*.
- Normant, Normanz, Normenz, 1642, 1664, 1670, 4639, *Normans*.
- Normendie, 358, 372, *Normandy*.
- Orange, 254, 1005, 3465, 3475, 4520, *Orange* (Vaucluse), city of France noted for its remarkable edifices, chiefly the cathedral of Notre Dame.
- Orienois, 617, 1508, *country of Orléans*.
- Orliens, 1542, *Orléans* (Loiret).
- Païennie, 96, *country of Pagans*.
- Païennic, païenie, adj., *pagan*: la gent —, 120, 369, 4393, 4667; la loi —, 3477.
- Païennor; gent — 1261, 2441; *pagan*.
- Paiens, païens d'outremer, 552.
- Paradis, 3517, name applied to one of the rivers of the earthly *Paradise*.
- Paris, 3570.
- Pavie, 1360, 1364, 1372, 1399, 1424, 1483, 1514, 1560, 1644, 1672, 1722, 1737, 1978, 1980, 1985, 1997, 2026, 2081, 2103, 2255, 2308, 2461, 2498, 2581, 2716, 3250, 3461, 3661, 3886, 4167, 4205, 4391, 4660; hiaume de —, 1093, 2727. *Pavie*, the home of Hermengarde, is in Lombardy.
- Persant, 21, 486, 1016, 1024, 1045, 1340, *Persian*.
- Persie, 109, 3474, *Persia*.
- Persis, li —, 4700; 4598 l'aufage —.
- Planteiz, 4655, uncertain.
- Poitiers, 1852, 2143, important city situated about midway between *Paris* and *Bordeaux*. Its history dates from the early centuries of the Christian era.
- Ponti, 1522, *country of lower Picardy*.
- Porte Aigiere, 502, 3682, a gate of *Narbonne*.
- Rochebrune, 3590, imaginary locality in Saracen country.
- Rome, 1351, 1996, 2012, 3576, 4523.
- Roncevax, 114, 1276. *Roncevans* is a small pass in the Pyrenees, rendered famous, poetically, by being the place where Roland was killed.
- Rosillon, 400, 1552, 1667, 1785, 1797,

- 2042, 2779, 4199. This seems to be *border territory between Spain and France*. Cf. P. Meyer, *Girart de Roussillon*, introduction, p. xxx.
- Rosne, 3815, river *Rhone*.
- Saint Denis, 137, 706, 2346.
- Sartazins, Sartazin, 80, 161, 286, 322, 386, 394, 486, 525, 779, 909, 953, 964, 1016, 1024, 1045, 1083, 1144, 1164, 1311, 1340, 3464, 3529, 3634, 3909, 4069, 4087, 4368, 4558, 4580, 4595, 4681, *Saracen*; la gent Sarrazine, 1294, 4135; la gent Sarrazinor, 2439.
- Sarragoce, 252, *Saragosse*, city of Aragon.
- Sartengne, 1780, probably *Cerdagne*, region in east Pyrenees, partly in France and partly in Spain; cf. Demaison, "Table des Noms."
- Seonne, 429, *la Saône*, river flowing into Rhone.
- Sulie. Surie, *Syria*; destriers de —, 2726; mulet de —, 130, 2295; mur de —, 1104; l'or de —, 1107.
- Terasconne, 431; Terrasconne, 1526, 3620, *Tarragone*, city of Spain.
- Terrascon, 1551. It is uncertain whether this is Tarascon (Bouches-du-Rhône) or Tarascon (Ariège). Cf. Demaison, "Table des Noms."
- Tolose, 253, *Toulouse*, important city of southern France dating from early times.
- Torins, 2017, *Turin*, large city in Piedmont.
- Troies, 3571, *Troyes*, city situated upon the Seine.
- Valbeton, 1543, 2780, locality not yet determined.
- Valcler, 549, 4100, doubtful.
- Valsegrée, 1851. Helpins was a member of band of Germans under Savari; so *presumably* this is a *German possession*.
- Venice, 2168, 4596.
- Vermendois, 638, *Vermandois*, a small district in Picardy.
- Verziaus, 1936, 1956, *Vercell*, city in Piedmont.
- Vienne, 550, 720, 3795, 3814, 3829, 3834, 3845, 3849, 4179, 4293, 4494.
- Viennois, 635, 2381, *country of Vienna*.
- Vivier, 1492, *perhaps* a locality in the ancient diocese of Cologne.

## GENERAL SUMMARY.

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### NATURE.

The information gathered in regard to the sky is rather indirect. We have an account of the storms, winds, and of the effect of the carbuncle which illumined the city at night, even as the sun. The sun is mentioned once in comparison, and once to denote the close of the day.

Heat and cold, fire and flame, are introduced; the first couplet by way of showing a man's duty to his lord: "through heat and cold, one should gladly serve;" and the latter once, at least, in a figurative manner: "with evil fire let it burn," *i. e.*, let it be damned! Such is the way in which Richard of Normandy esteems Narbonne and Spain. The others are without incident.

We find nearly all the terms mentioned that are in current use today. Beginning with century, we note year, month, week, day, morning, evening, tomorrow, today, night, etc. There is mention, too, of the *nonne*, or fourth part of the day. In marking time in the Middle Ages, the two cardinal points were sunrise and sunset, and as these varied with different seasons, their day and night varied accordingly.

We have the month of May mentioned: "It was the month of May, when the rose was in bloom;" and, then, summer. Lent is used to designate a special time, while other seasons are not specified, but merely classed under "every season."

The material is rather meager. The seashore is mentioned in connection with the description of Narbonne; the neigh-

boring coast of Narbonne, and some arms of the sea. As a description the figure is used, "From the passes of Spain to the frozen sea." Then, too, the "salty sea"

**Aspects of Water** is spoken of as being part of the work of the Creator. The heathen also, when all is ready, sail over the sea; while a number of things are described as coming "from over the sea," such as carbuncle, pagan, etc.

The mountain is used in rather a "poetic manner," describing Charles as descending a mountain into the valley, when his attention is called to Narbonne. From

**Aspects of the Earth, Inorganic Nature** a hill he gets the view; and later on the phrase "descend from a hill" is employed. The recognition of a better view from a mountain or hill is clearly seen; though otherwise its use is commonplace. The minerals are both coarse and precious. The former includes rock, white stone, sand, and marble. Under the latter the carbuncle is given, while precious stones, we are told, were used in decorating their helmets. No name is given the stones, however. The valleys may be classed as narrow and broad. The former are the rugged defiles in the mountain; while the latter spread out into great, broad prairies and plains. Under metals there may be named iron, steel, copper, silver, and gold. These were used in almost every conceivable way: first of all, in carrying on war—helmets, spears, swords, breastplates, and armor in general; then in the various arts of peace, and finally the precious metals were coined as a circulating medium.

Mammals form the largest class of animals, and of these the horse is most frequently mentioned. Passing over, for the moment, the war horse, we find the *palefroi*

**Animals** is very useful. This was an easy-going riding horse, and quite popular in making long journeys. But, as the knights carried great treasures with them, they needed beasts of burden, and this need is supplied by *roncin* and *somier*. Charles, in accordance with the custom of the times, rode upon a mule. In the *Chanson de*



*Roland* high personages rode upon mules continually. Of special interest is the fact that the Germans under Savari are described as having their horses' tails bobbed. This is mentioned by way of ridicule; for the entire description of the Germans is of that nature. Thus a custom, so common today, was in vogue at the time of this poem (first quarter of the thirteenth century); but was regarded in a different light than now. Any description of the upper classes would naturally bring in the dogs, as they were so valuable in the chase. Camels were used as beasts of burden, but not with the frequency of the horse. Of the wild animals there are mentioned bear, deer, lion, leopard; while the skins of the martin, lamb, and Siberian squirrel were much prized as articles of dress. The feudal, or upper, class is brought into bold relief by mention of goshawks, falcons, etc. We know that these became symbols of nobility; and molted hawks' were much prized. Wild ducks were hunted, as furnishing royal sport, while poultry (including hens specially named), singing birds, and eagles are found. These last two may be termed purely bookish. Of *fish* only two kinds are mentioned — and these only once — pike and salmon.

There are only two trees specifically named — the yew and apple. The former was planted at Narbonne for ornamental purposes, while the latter is mentioned as furnishing the wood for the handle of the lance.

<b>Vegetable</b>	nishing the wood for the handle of the lance.
<b>World</b>	Groves, forests, woods, and branches are given ;

while there is a nut which probably corresponds to our hazelnut or walnut. Curiously enough the French make use of them as fuel with which to cook, while at Pavie. Under *plants* we find hay, oats, hemlock, wheat, straw, and herbs. The rose is the *only flower* specified; though it is a common epithet, in describing articles, to have them "painted with flowers."

<sup>1</sup> Cf. *Chanson de Roland*, ll. 31, 129, 184, where King Marsille sends a thousand molted hawks as a present to Charles.

## MAN AND HUMAN LIFE.

Music and poetry were popular during the Middle Ages. No more familiar picture of the times is presented than the troubadours<sup>1</sup> and jongleurs, as they go from palace to palace, giving pleasure to their hearers. In our poem the references to jongleurs are very rare; but we have mention of the instruments upon which they played — harp, *viele*, and *gigue*. The *viele* and *gigue* were in common use during the Middle Ages, and resembled, somewhat, the violin.

There is only one reference to the use of medicine in the poem. When Aymeri is wounded, a Saracen doctor applies a healing potion and he is cured in one night. Cf. *Marvelous*.

The Romans were great road builders, so the Middle Ages naturally fell heir to their work. There are a number of references to *roads in general*, and also to the fact that they had roads constructed with stone (*chemin ferré*). The Saracens, too, are credited with building subterranean routes from Narbonne, by means of which escape could not be cut off.

The description of their palaces alone would indicate a civilization far advanced. Epithets abound everywhere, such as magnificent palace, vaulted palace, large palace, decorated palace, etc. As to the "marble palace," it is not at all improbable that palaces were constructed of marble, for the use of marble in France dates from the time of the Romans. However, the explorations for marble were discontinued during the barbarian invasion, and the interruption continued, more or less completely, during the Middle Ages.

Here we find the laboring and business men fairly well represented; engineers, carpenters, and workers in metal being prominent. The description of the work of the carpen-

<sup>1</sup>As a rule, the troubadours composed, while the jongleurs sang. However, this is not absolute, for we sometimes find them combined into one.

ters upon the engine is very realistic. They pushed the work rapidly by day, and, by the aid of lanterns, even during the night. It was to be as high as the wall

**Various** itself, and when finished was rolled toward the  
**Occupations** city, and used in making the assault. The workmen of the emir are said to have made

that wonderful tree filled with singing birds of copper; and we are told it was cast in a mold. The Saracens were skilled in mechanical arts, and surely some such methods must have been known among them. The "singing birds," of course, represent the eastern influence; but returning pilgrims inflamed the western mind by the most marvelous accounts of what they saw. Then, too, we find shepherds, bakers, inn-keepers, chandlers, fishmongers, hay and oat dealers, butchers, haberdashers, and furriers. The jongleurs have a distinct place, furnishing music for the wedding party, while there is only one reference to doctors. This is a Saracen doctor, who, as if by magic, cures Aymeri of his wound in one night. A valuable hint is given in regard to agriculture. They not only cultivated wheat, but it was harvested with the sickle.

Narbonne, being accessible to vessels, was a very important city. The Saracens who inhabited it carried on extensive commercial relations, for their vessels are

**Use of Vessels,** described as being large, and not only so, but  
**Commerce** it is interesting to note that they are "fitted with iron" (*dromont ferré*). Just in what way

we are not told; but that iron was used in their construction is not to be doubted. They also had galleys, filled with riches, which seem to have been smaller crafts. The emir made the trip across the sea, with his enormous army, in a fleet, carrying provisions for a whole year.

The horses were magnificently caparisoned, and all the references are to *riding* equipment. The saddle, girth, stirrup,

stirrup leather are mentioned; and one place  
**Trappings for** reads "harnessed," in the sense of saddled.  
**Horses**

Some attention is given to describing the strap which extended from the breast of the horse back to the

rump, and held the saddle securely in place. No doubt it was highly ornamented ; as the poet says : it was worth as much as the gold of a city.

Very little information is given as to the details of their construction. We know they were more than one story, and Houses, their also that they employed pieces of wood in the Construction roofing. The palaces (cf. Palaces) were constructed, in part, doubtless of marble.

Of these, two are in regard to Christian observances, while one is a Saracen. Lent is mentioned only once, carrying with it the idea of the sacred season. Then, Customs of the Calendar the feast of the nativity of St. John is described as occurring "in summer." It is celebrated on June 24. The Saracen custom is the feast in honor of Mahomet.

#### DOMESTIC AND SOCIAL LIFE.

Very few references to furniture of any kind. In the hall of the palace at Narbonne stands a large marble table. At Pavie the bed was covered with a dark-colored Furniture silk. The emir, when struck by Aymeri, fell out of his armchair ; or, it can be rendered, throne. As it was in his tent, probably the former is the best interpretation to give it.

The spirit of hospitality is beautifully illustrated. Her men-garde entertains Hugues, upon his arrival at Pavie one evening, on account of her love for Aymeri. Hospitality King Boniface opens the gates of the city to the messengers, and even invites them to the royal table. This courtesy they decline, thinking it would not be becoming in them to accept of his hospitality, since they were so very wealthy themselves. The king is piqued at this and seeks to inconvenience them by putting up the price of food ; but later, when they mutually understand each other, the king receives them very graciously. When the messengers were sorely pressed by Savari, an old knight and his wife received them very cordially and shared with them

their provisions. The arrival of Aymeri at Pavie is the signal for great honor to be shown him by the court. This he accepts with becoming dignity, and after the betrothal sets off for Narbonne, accompanied by a proper suite. The wedding festivities were celebrated under the most auspicious circumstances, and for eight days the poor and rich alike fared sumptuously.

In culling the many references to the prominent personages, we learn something of their ideal, physically and morally considered. Aymeri is described as  
**Personal Description** possessing a magnificent physique, being robust and well developed, while his brow was noble and his face wore a pleasant smile. In addition to being a distinguished warrior, he was a fluent speaker, gentle and sweet toward his friends, but fierce and terrible toward his enemies. Hermengarde is naturally all that one could wish. She was very beautiful, with gray eyes, a slender, delicate figure, well-formed fingers, and a fresh, rosy complexion. After having exhausted all the epithets, the poet confesses that he could not tell us all about her beauty in half a day. Hernaut, the father of Aymeri, possesses a keener sense of moral obligation than any of the barons, and, instead of scorning the offer of Charles to take Narbonne, he only laments his inability to do so. He was of great renown, but physically disqualified by age from such arduous service. Hugues is one of the most faithful of all the knights, and, though old, is a valiant fighter, but gentle and courteous at all times. Charlemagne has his conventional white hair, his face is noble, he is very brave, and is possessed of charming manners. Savari, the leader of the Germans, is not in good standing, presumably because he wanted Hermengarde for himself. He is very old, with white, grizzly beard, and, though courageous, he is filled with fear by the French. They perform such daring deeds that his men are utterly routed, and flee to save their lives. In another place he is called a traitor, but probably that is stronger than it should

be, for, according to the French code of ethics, he seems to have done nothing worthy of so harsh a term.

The social side of any time should reveal something of the dress. In the descriptions given us attention is confined almost entirely to the upper classes, thus con-

**Dress** firming the fact that the feudal society was selfish and pleasure-seeking. It was brilliant, certainly, and a more beautiful sight could scarcely be seen than that presented by the French messengers. They were magnificently appareled, wearing gorgeous robes of silk ornamented with the skin of the Siberian squirrel. They wore stockings of fine silk and shoes of Cordovan leather. In striking contrast with these are the Germans under Savari. Their dress is such that one would think they were mad, or, worse, fools. Each wore a great tunic and a jupe furred with lamb skin, carried a very long sword, and, all in all, presented a very strange appearance.

Hermengarde is the only woman playing anything like a prominent part, and as she appears before the messengers of Aymeri, she was radiant in her purple robe, handsomely ornamented, while in her hair threads of gold were skillfully twined. Later, upon the arrival of Aymeri, she was clad in the gray and white fur of the Siberian squirrel, while upon her head she wore a hat of gold work exquisitely wrought. The poet delights to dwell upon the magnificence of her costumes and of her personal beauty. Aymeri, too, was royally arrayed, furred and provided for as was becoming his rank. The only reference to how the bourgeois were dressed is that they brought the wooden cups concealed under their capes.

The social position occupied by Hermengarde, together with her beauty and grace, caused her to have many suitors.

Before she was addressed by Aymeri, she had already declined quite a number of tempting  
**Suitors of**  
**Hermengarde** offers. We may mention Herchenbaus, Otes, Savari, Aces, and Andreus. Though these were distinguished and rich, yet she declines them all, because of her love for the conqueror of Narbonne.



Upon the death of the parents of Aymeri, he comes into possession of a large fortune; and then, too, he is already ruler of Narbonne. He is now advised to marry

**Marriage** in order to have an heir to rule after him. At first he hesitates, for he says he will never marry unless he can find a woman who is gracious, wise, and of high birth. Hugues tells him of Hermengarde, upon which he falls in love with her, sends sixty messengers to ask for her hand, declaring that if he is refused he will invade their territory with fire and sword. King Boniface gladly consents to the match, but upon the condition that his sister is willing, for he declares it foolish to compel a woman to marry against her will. She is delighted when she learns that it is Aymeri, and arrangements are quickly made suitable to all parties. Ten of the knights set off to inform Aymeri of the favorable answer, while the remainder tarry at Pavie to protect her from being carried away against her will. Aymeri comes with a large escort, and King Boniface gives her away, and the betrothal is consummated with great splendor. They set off for Narbonne accompanied by jongleurs, and, after the defeat of the Saracens, the festivities are celebrated in the hostile camp. The marriage was solemnized by the archbishop at Narbonne, and was attended with great pomp and splendor. The jongleurs discoursed their sweetest music, while the tables fairly groaned with delicacies. Just before eating, the guests were brought water, the basin being of gold and the attendants men of great distinction. The festivities continued for eight days, during which time rich and poor were served royally. On the ninth day the guests departed for their respective homes.

Aymeri lived a hundred years with his beautiful wife, and during the first thirty years they had born to them seven sons.

**Births** While all were noble and distinguished, yet Guillaume was the most celebrated of all. They were blessed, too, with five daughters, all of whom were beautiful, and each one married a nobleman.

Some interesting details are given us along this line.

Mention is made of a number of articles, such as meat, wine, and bread. They had bread made of sifted flour, and this would indicate a great step toward modern civilization. Cake is mentioned, too, but unfortunately its ingredients are not given. Another kind of food was "brown bread," and while no details of this are given, the fact that they had bread made of sifted flour and brown (probably unsifted) is a circumstance worthy of note. The food was provided in great abundance and was thoroughly cooked.

Nearly the whole list of family relationship passes in review. Charles is in great distress for his nephew, Roland; the barons lament the fact that they have been separated so long from their wives and children; the death of the parents of Aymeri is recorded; Boniface holds frequent conferences with his beautiful sister, who speaks of her *brother* with affectionate regard; she visits her uncle, Girart, at Vienna, and, finally, many widows and orphans are made among the Saracens by the valiant fighting of one of the sons of Aymeri.

Not only was it customary for men and women to kiss upon meeting, but also for men to greet their fellow-men in the same way. When Aymeri and Count Girart meet upon the field of battle, after the delivery of Narbonne, they kiss most affectionately, each raising his pointed helmet in order to do so.

No specific information is given as to the manner of preparing the body for burial. We are told that they had stretchers for the dead, and also that Aymeri built an abbey and had mass chanted for the repose of the souls of his father and mother.

I think the old French literature, when carefully studied, will disprove the common belief that the Middle Ages were so dark and gloomy. They seem to have enjoyed life very much after the fashion of the present day — certainly in a number of ways. Hunting the wild boar was an established sport, and Charles himself is

represented as taking part. The quintain was a popular amusement, as well as a military exercise, and Charles gives one under the walls of Narbonne as a token of the mollification of his grief on account of the death of Roland. They continually engaged in jesting, fencing, various games, perhaps chess, had music furnished by jongleurs, and even resorted to the brutal game of torturing a bear. So they must have had a great many ways to pass off the time. Some of them are not such as we approve, perhaps, but the same thing may be said of our present and boasted civilization.

It is a characteristic of old French writers<sup>1</sup> to put special emphasis upon the beard and hair in their descriptions.

There is something poetic about "the white beard," and "hoary locks;" so Charles, Savari, and other personages are thus represented.

Hermengarde, however, as her youth and beauty demand, has golden hair. An important use of *heart* is made, viz., as the seat of the affections. This is in agreement with the belief of the ancients, the people of the Middle Ages, and in ordinary parlance of the present day. However, modern psychologists recognize no such division, showing that the affections are part of the soul itself. There are quite a number of parts mentioned, but rather in a commonplace way. We find the chin<sup>2</sup> lowered as an emblem of distress; then may be named the feet, head, hands, arms, neck, entrails, ears, eyes, backbone, legs, and back. Weeping "with the eyes" is a common manner of manifesting distress, and this frequently occurs in the *Roland*<sup>3</sup> as well.

#### SUBJECTIVE LIFE.

There is scarcely a subject of more interest to us than the influence of the Bible upon old French literature. So deeply rooted was this influence that we can hardly refer to any

<sup>1</sup> Cf. *Chanson de Roland*, 524, where Charles (though really young) is represented as being two hundred years old. But in our poem and the *Roland* he is described "à la barbe florée."

<sup>2</sup> Cf. *Roland*, 214, 215.

<sup>3</sup> *Ibid.*, 841.

writer of the time who does not illustrate it upon almost every page. We find the French are clearly outspoken on this point, recognizing the power of God, and not only so, but they call upon him in the hour of distress, and return thanks for victories won.

**Influence of  
the Bible**

By far the greater number of references are to God himself, and he is described as "the King of Majesty," "God the King," "God who does not lie," "King of Paradise," etc. Christ is next in importance, being spoken of frequently as "Christ who was crucified." Proper respect is paid the Virgin Mary, while the devil himself comes in rather by way of comparison. They had distinct ideas in regard to the future life, and believed that it was possible to obtain happiness with Christ. Charles himself offers a prayer for the repose of the souls of his departed heroes. Judgment day and perdition, while mentioned, are rare; and it seems as if they carefully avoided either. Their places of worship are not overlooked; but the abbey is represented as being the place whence emanate the most holy influences. To establish an abbey was also a manner of erecting a memorial to the distinguished dead; and then mass was said for their souls. Their regular worship was usually conducted by the archbishop, and consisted in chanting mass and making an offering. The archbishop does not play such a prominent rôle as in the *Chanson de Roland*, but his appearance at the capture of Narbonne indicates his importance and influence. As to saints, we deal not only with the canonical, but with the apocryphal as well. Many of this latter class were probably as well known and as much respected as those of the former. Some of the apocryphal writings were read in the churches. Many of the popular stories concerning the saints were widely circulated and believed; and this probably accounts for their appearance in the literature. Nothing directly is said regarding the crusades, but the habit of pilgrims making journeys to the Holy Land is mentioned. As this poem was written in the first quarter of the thirteenth century, thousands were journeying eastward every year.

There are many expressions of sorrow, and, for the most part, they are confined to the first half of the poem. The thread of the story is taken up just as Charles is returning from Spain, where the flower of the French army has been destroyed. Fully 50 per cent. of these expressions are uttered by the emperor himself, lamenting his lost heroes. Scarcely had Aymeri succeeded in capturing Narbonne, when he received the sad intelligence of the death of his father and mother. He is urged to marry in order that he may have an heir to inherit his estates, without which his friends would be very sorrowful indeed. When the messengers lose one of their faithful war horses, they are very much grieved.

These are not so numerous as those of sorrow. Charles is much relieved when Aymeri says he will take Narbonne and defend it against the heathen. The French rejoice very much over the defeat of the Germans under Savari, though the latter fought with bravery and desperation. The Lombards receive the French with manifestations of joy, which may have been prompted by a sense of fear. Savari is possessed with a malignant joy as he sees the small number of messengers returning. He feels sure of being able to destroy them, and thus be revenged for his former defeat. Aymeri appears with reinforcements, and this brings joy to the knights who were sorely pressed by the Germans. The wedding festivities were celebrated with great splendor, and joyful were the hearts of all. The joys of paradise are not forgotten, while quite a number are of a miscellaneous nature.

There are a number of places where persons show this emotion, and we find the words employed vary in intensity from ill-humor to wrath. Charles is angry when his barons fail him in regard to the capture of Narbonne. Aymeri does not conceal his disgust and hatred for the Saracens; while the knights were very angry with the Germans under Savari. The

emir is angry wit the two Saracen kings, who wildly rush into his presence with news regarding Aymeri.

## CUSTOMS OF WAR.

The manner of warfare is presented with great vividness and accuracy. The knights, clad in complete armor, meet upon the field of battle. The war horse plays a very prominent part, and nearly every detail of attack and defense is given.

Of their offensive weapons we may mention the sword, and there is only one case where the name of the sword is given.

Aymeri gives his sword, *Gresbe*, to his fifth son.

**Sword** The sword was used in knighting, but only once is it explicitly so stated. The swords were sometimes engraved upon the blade or hilt. Possibly this took the form of some favorite motto, or the name of the maker. The defeated soldier surrendered his sword as a token of submission, which custom has lived even until today. The swords were worn, then as now, girded to the left side. The scabbard occurs only once, agreeing in this with the

**Lance** *Roland*. Naturally the lance is mentioned frequently. The knight, armed with a lance and bearing down upon his enemy is a figure familiar to all readers of old French. It is worthy of note that in the *Roland* *espié* is used synonymously with lance, while in our poem there seems to be a shade of difference in meaning. Some of the young men armed themselves with the lance, while others took the *espié*, or short lance. This was a short lance especially serviceable for hunting the wild boar, and it would be invaluable for hand-to-hand contests on foot. The two parts of the lance are given—the wood and head—and once, at least, the apple is designated as being the wood employed. The engines of war were of two

**Engines** kinds. One built with a draw-bridge at the top was rolled toward the walls, and a scaling party crossed over. The other was used to batter the walls, hurling huge stones.



When we turn to defensive armor, the helmet may be taken as the type. We find them presented in a variety of ways, such as "helmets of steel," "jeweled helmets,"

**Helmet** "helmets of Pavie," "painted helmets," etc.

They protected the head and face, having openings for the eyes and nose. The coat of mail is scarcely second in importance to the helmet. Epithets abound in regard to it, and the "mailed hauberc" is a familiar expression. An interesting detail is that they were covered with a gilded varnish produced by an oxide of bismuth. In our text *broine* is used synonymously with hauberc. Originally it represented a primitive breastplate, made of leather and covered with iron plates.

The shields were frequently very large, and when the knight was mounted almost covered his body. They were frequently ornamented with gold and silver, painted with flowers or lions, and some had figures of wheels around the edge. In the center was a boss, generally made of iron, and sometimes set with precious stones. There are many references so vague as to be impossible to classify, except as belonging to one or both of the foregoing divisions.

The method of personal defense is not all that is given. Their cities were defended by high walls with many towers, and this was further protected by moat and ditch, crossed by a draw-bridge. All cities of any importance were so defended, the military engineers of the Middle Ages following in the wake of the Romans, Greeks, Babylonians, and Phœnicians. We find, connected with their castles, dungeons where political prisoners were confined. When Narbonne was captured, the two kings who remained to defend it were thrown into prison.

Warfare, before the introduction of gunpowder and rapid-fire guns, needed the horse much more than today. His sagacity and affection for his master render him

**War Horse** a prominent figure during the Middle Ages.

He is highly prized, and is represented as coming from different countries, such as Spain, Hungary, etc.

He, too, was protected; whence, no doubt, is derived one of his names: *auferrant*. The knights had great affection for them; while epithets, such as swift, etc., abound.

Nearly all of the references to the tents, camping of soldiers, etc., are in regard to the Saracens and Germans. The

flag is variously employed, from the streamer of  
**Miscellaneous** the knight to the oriflamme of the French king.

Sometimes it is used merely as a rallying-word for the soldiers. Various forms of strategy were employed to get the enemy at a disadvantage. Aymeri employed it before the walls of Narbonne, while Savari did the same thing with the returning French messengers. The emir loaded some camels and horses with provisions and turned them loose near Narbonne. When the French go out to get them, they are set upon unexpectedly, and defeated with heavy loss. The olifant was a small ivory horn carried by cavaliers. It was used more frequently, perhaps, by army leaders in exchanging signals. The use of "Greek fire" is mentioned, but no details concerning it are given. It is well known, however, as very combustible, and dating from very early times.

The poem abounds in examples showing the current ideas regarding riches. Gold, silver, and precious stones are the

principal themes, though a large number are  
**Riches** indefinite. For the most part the references to

gold and silver are in a general way, denoting the intrinsic value of the metals. They were used, however, in a variety of ways, such as for ornamenting shields, coined as a medium of exchange, for decorating ladies' hats, making gold basins, etc. The precious stones seem to have been confined to the helmets, thus testifying to the enormous wealth which could afford such expenditures.

We notice the market at Pavie was supplied, ordinarily, with bear meat, venison, quail, poultry, fish, etc. Boniface

caused the merchants to advance the price of  
**Provisions** food stuffs; but the French bought *everything*, causing much inconvenience to the king's subjects.

Scarcely any subject represents the life of the time more faithfully than this. The courtly manner is plainly seen in their

**Epithets of Address** well-turned phrases. Such expressions as, "beautiful nephew," "noble sire," "valiant knight," etc., are found in great abundance, illustrating the polish and courtesy of the day.

There are few colors mentioned; purple, red, gray, dapple, and brown completing the list. This is rather in striking contrast with much of the old French literature, **Color** and it is strange that more has not been made use of in the descriptions.

The influence of the East is clearly seen; and this is but natural, for at this time—first quarter of the thirteenth century—many had returned from their journeys, and they inflamed the minds of the people with the wonders they described. The eschar- **Marvelous, Mythological, etc.** bocle is the name the ancients gave to rubies.

Then, doubtless, from the brilliancy the marvelous gradually came in, until the carbuncle<sup>1</sup> upon the king's palace in Narbonne furnished light for the entire city. The Saracens believe in witchcraft, for they consider the French possessed of a power far from natural. They consider their fate sealed ever from the beginning. The description of the enchanted tree, filled with singing birds, is very beautiful. It was under the control of the emir, and by magic the air entered, coming in contact with the reeds in such a way as to cause all the birds to sing. The music was possessed of such power that whoever heard it straightway forgot his anger. Such stories are not uncommon to the literature of the day. In the *Pèlerinage de Charlemagne*, in the palace at Constantinople there were children of bronze work, each holding in his mouth an ivory horn. The zephyrs from the sea striking these caused them to sound sweetly. Aymeri was wounded in the final engagement with the Saracens before Narbonne, but one of their own doctors prepared a potion, and he was completely cured by the

<sup>1</sup> Cf. *Chanson de Roland*, ll. 2633, 2644.

<sup>2</sup> Cf. *Pèlerinage de Charlemagne*.

next morning. The beauty of the daughters of Aymeri was so great that they are compared to sirens and fairies. The mythological occurs only in this instance.

From the time of the *Roland* the name "Ganelon" has been inseparably connected with traitors. In fact, in scores of cases

	in Old French epic literature the traitor is either
<b>Traitors,</b>	Ganelon or some one of his numerous relatives.
<b>Treason</b>	In our poem Ganelon himself is the archfiend,
	and Charles cannot speak of him in too contemptuous terms. Savari, the German leader, is called a traitor; but this seems to be too harsh a term. Is it not used merely as a term of reproach?

It is a well-known fact that feudalism found a congenial climate in France, and that it reached its highest development in the twelfth and thirteenth centuries. Emperor

<b>Feudalism</b>	Charles illustrates the system when he offers to give Narbonne to his barons, saying that from him they shall hold it. It is further shown by homage to the lord in granting a fief, in protection rendered, etc. Then, too, the messengers of Aymeri carried hawks upon their wrists, and this became a sign of nobility. Jousting and knighting are also mentioned — two things intimately connected with the system.
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The geography is generally exact and accurate. Considering the great number of places mentioned, we are surprised that so small a proportion of them are doubt-

<b>Geography</b>	ful or unknown. The author, Bertrand de Bar-sur-Aube, in his capacity of jongleur, must have traveled widely, and his knowledge of Europe is usually accurate. The terms used in regard to other countries are more vague; but on the whole, many of the cities, places, etc., must have been familiar to him from personal acquaintance.
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## LIFE.

I, WILSON DRANE CRABB, was born near Smithfield, Ky., November 12, 1866. Attended the academy at home until the fall of 1885, at which time I entered Georgetown College (Ky.), receiving the A.M. degree June, 1889. Principal of Buffalo Springs Academy, Stamping Ground, Ky., 1889-91; professor in State Seminary, Tallahassee, Florida, 1891-94; graduate student at Johns Hopkins University, Baltimore, 1894-95, where I followed courses under Professor A. Marshall Elliott, Doctors Rambeau, Marden, Keidel, DeHaan, and Menger. I am under obligations to these professors, not only for very efficient instruction, but for many courtesies extended me while there. In the spring of 1895 I visited Paris for the purpose of doing special work in the Bibliothèque Nationale, and also to obtain practice in the modern language. Having been appointed fellow in the University of Chicago, I entered upon the discharge of the duties of the same October, 1895. Was reappointed fellow July, 1896, and continued with the institution until July, 1897, when I received the Ph.D. degree. It is with pleasure that I acknowledge my obligations to Doctors Bruner, de Poyen-Bellisle, Pietsch, Neff, Schmidt-Wartenberg, and Professor Howland. I am under special obligation to Dr. Bruner, who conducted the seminar and under whose general guidance this work has been carried on. In July, 1897, I was elected principal of Greenville Seminary, Greenville, Ky.









